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DISORDER

APRIL 1991 - ISSUE #99

IRREGULARS

SOCKEYE	
What?!	7
CHICAGO	
June is blown away in the Windy City	10
BORGHESIA	
Uliana gets disciplined	12
MORGOTH	
But are they as loud as Wayne Cody's Locker Room?	13
BLITZPEER	
Not a speed metal band	14
ROJAH!	
Russ, Roger & Bob	15
LONDON SCENE	
Michael Grigg trades shots with Chapterhouse. Intense!	17
GORILLA GORILLA	
Gav and the band monkey around	19
JUNOS/WESTEX	
Nardwuar gets caught with his pants down	20
POP WILL EAT ITSELF	
The spirit of David Markes	23
LIFERS GROUP	
The Best Assassinator is scared straight	24
RESIDENTS	
Drew Brayshaw and the Cryptic Corporation see eye to eye	25
REDD KROSS	
A meeting of the minds	26
FICTION	
The Big Tree by David Carswell	38

REGULARS

AIRHEAD	5	UNDER REVIEW	32
MINIS	8	7"	33
THE BUOXY	on sabbatical	FUTURE RAP	33
SUBTEXT	28	DATEBOOK	35
REAL LIVE ACTION	30	ON THE DIAL	36
VANCOUVER SPECIAL	31	CHARTS	37

COMICS

STUPID DUMMYHEDS	
Rob Adamson	5
DANCING ON THE CLOUDS - THE LAST INSTALLMENT	
Marc Yuill & Julian Lawrence	29
JUNKFLESH	
Bryce Rasmussen	34

COVER

Gorilla Gorilla photographed by Leonard Whistler.

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CTR 101.9 FM is 1800 watts of seerotic bliss from UBC to Langley, Squamish, and points beyond. We're also on all major cable systems in the Lower Mainland except Shaw in White Rock. Office hours for CTR, Mobile Sound, and Disorder are M-F, 10-4. Call CTR @ Box 822-CITR, our offices @ 822-3017, our news + sports @ 222-2487, fax us @ CTR @ 822-6053, or write Disorder, #233-6138 SUB Boulevard, Vancouver, BC, CANADA V6T 1Z1

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AIRHEAD

THAT'S SIC! ALL LETTERS PRINTED AS RECEIVED.

**WILL THAT BE CASH OR
CHECK?**

Dear Airhead:

I think Henry Rollins is a real interesting person and I'm glad you did the piece on him in the March issue. If it's possible, I'd like to get a hold of some of his books. Could you write me back and let me know how I can find his stuff? Thanks!

Yours truly,
Chris Gabourie

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YAAAAAAAAAAAAAAAAA WNN

Dear Disorder,

We would like to thank the "Jiggle" boys for revealing to us the

identity of Bruno.

Because of your brave insight we were able to hunt down and mercilessly kill the scene assassin, leaving him lumped disrespectfully, they, that's just the kinda folks we are in a parking lot off Richards. We rested easy for awhile, then upon further reading we realized that Tom Milnes' writing style and subjects did not apply to or reflect the viewpoints of the dagger we so despise.

Perhaps your "Jiggle" boys, that's Mike and GAVIN, right? lead to the real identity of this spoiled, counterproductive, pseudo jaded, paranoid character was just an egg-shell nesting stop a large compost heap. Perhaps Bruno is not any one person but an ENTITY which manifests itself in many forms throughout Disorder, CTR and well...yes...the very STREETS of Vancouver.

Seeing Bruno on pg. 22 of your March issue through the eyes of it's envious archetype was reassuring that perhaps we won't have to laze blast every cell that spreads his disease, but we're still looking for the core of the Bruno being. We killed on in vain but we are not above the vengeful destruction of all in question until we're sure his form has ceased.

**The Quinny Punks
HUNTER**

P.S. It was the best of times, it was the worst of times.

OK, we'll try to make this simple for you. From now on, when there's a joke in Disorder, we'll write THIS IS A JOKE after it so you'll know when to laugh.

GREG'S BIG ADVENTURE

Dear Airhead:

Upon the month of March on the Sandwich Islands, Maui to be specific. My goal was to "dive" in to that crazy Hawaiian music scene. Apart from a new rasta-ish style of clothing (called "Jawaiian"), not much has changed since I was here, years ago.

Two names that ARE the music scene, as much as pineapple IS THE fun food to eat, come directly to my pen. Those names... STEVE WINWOOD, and DON HO. That 'sit, the story has broken. Thanks for being part of it. Bye.

Greg Elsie.

P.S. Dispute what they say, the natives ain't friendly.

Sure, pal, rub it in. While you're lounging in the tropical sun enjoying those grass skirts and pa-pu-platters, we're slaving away, covering your sunburnt ad-rep ass.

**ATTENTION PLEASE...
YOUR ATTENTION
PLEASE...**

The May Disorder will be the 1000th issue of That Magazine from CTR. Yes, things have changed a lot since that first I'll 'zine appeared 'way back in February of 1983, but some things have stayed the same. Take this here column for instance. Airhead has been around since the start, acting as a public forum/dialogue for complaints and criticism, purges and praise. And it's always served

its purpose pretty damn well, hasn't it? Until now. For the first time ever, we have a complaint bigger than the bounds of Airhead, in fact, it has moved into that most hallowed of all arenas: LAW. And so, for the record, we would like to everyone out there to know that the bouncers at the Town Pump are not Nazis, never have been Nazis, and never will be Nazis. We would like to assure all Town Pump bouncers and others that at no time did Disorder intend to misrepresent the bouncers at the Town Pump who in this instance, we

have been told, were just doing their job. As you know, Disorder intends only to enlighten; never to insult. The quote at the beginning of last month's Vancouver Special was merely intended as a tongue-in-cheek reference to the old DK's' song; this is known as SATIRE in the literary world. [For other examples of SATIRE, please see Jonathan Swift's "A Modest Proposal," or any episode of Spitting Image]. We would like to apologize for any grief or anguish we may have caused to the bouncers at the Town Pump or anyone else.

OSTURDDUMMHEDSO



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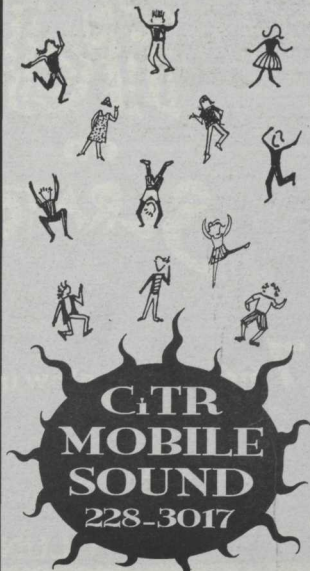
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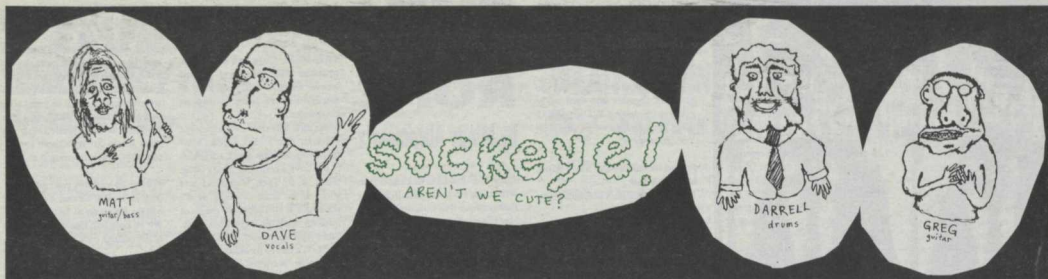
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APRIL CONCERTS

MONDAY 1	Showcase: DEEP KISS FINKS, UNEVEN STEPS, THE ROAD, FIRST
TUESDAY 2	Showcase: BLU ROX, REAL EYES, SMILEY'S, THAT MELANCHOLY DREAM
WEDNESDAY 3	JACK FEELS FINE with special guests TURF CITY
THURSDAY 4	CATHERINE WHEEL with special guests
FRIDAY 5	THE HOPPING PENGUINS with special guests KING APPARATUS
SATURDAY 6	THE HOPPING PENGUINS with special guests KING APPARATUS
SUNDAY 7	DOGZILLA tape release party with LIK DIRT
MONDAY 8	Zulu recording artists TANKHOG with special guests ELVIS LOVE CHILD
TUESDAY 9	R.M.J. and BLUE LAW
WEDNESDAY 10	IRS/Capitol recording artists HAVANA 3AM and THE FLAT DUO JETS
THURSDAY 11	Polygram recording artists MATERIAL ISSUE with special guests STATE OF MIND
FRIDAY 12	Capitol recording artists THE FORGOTTEN REBELS with special guests VERTICAL AFTER
SATURDAY 13	Capitol recording artists THE FORGOTTEN REBELS with special guests
SUNDAY 14	LITTLE ED AND THE BLUES IMPERIALS
MONDAY 15	Showcase: DIAMOND CONSPIRACY, TERROR OF TINY TOWN, FESTIVE EDDIES, MOTHER
TUESDAY 16	Showcase: HIEROGLYPH, B.C., FAT AMERICANS, CRIMSON SEEDS
WEDNESDAY 17	SHE STOLE MY BEER
THURSDAY 18	Warner recording artists CRASH VEGAS
FRIDAY 19	AN EMOTIONAL FISH
SATURDAY 20	SKA-BOOM with DOUG DEEP
SUNDAY 21	From Jacksonville, Florida, REINSANCTION with special guests CHROME DOG
MONDAY 22	Showcase: CHARLES ON CHARGES, THE SEARCH, PEPE'S BANNED, URBAN COYOTES
TUESDAY 23	MARY'S DANISH
WEDNESDAY 24	EVIL TWANG
THURSDAY 25	SUPERCONDUCTOR
FRIDAY 26	TBA
SATURDAY 27	TBA
SUNDAY 28	SubPop recording artists THE FASTBACKS
MONDAY 29	TBA
TUESDAY 30	CLUB OF ROME

THE TOWN PUMP

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Ain't much

to do in Ohio except shoot stuff, beat the hell outta hippies at Kent State, get drunk and fuck up. Now that's punk rock, dude. That's Sockeye. Named after a fish that comes out of a can, these four lyrical geniuses have produced such classical tunnage as "Vegetarians Are Wimps," "Don't Fuck With Foghat," "The Elderly Love Grilled Cheese," and the classic "I Used To Look Like Sean Penn and Then I Grew Up." Famed for releasing tapes with more than thirty songs on them, these geeks have built up a loyal following amongst lonely, ugly, mentally and developmentally crippled sociopaths such as myself. Yet despite their massive legion of fans, they still find time to talk to their groupies. So when Dave, head Sockeye, told me that they would dig questions during an interview, I fired some. Dave got really drunk—the kind of drunk where you think you're making sense but you're not—'cause you're talking really slowly and mumbling a lot and things keep falling out of your mouth—and proceeded to enlighten me via tape.

Give names, ages, occupations.

DAVE: First up, I'll start by saying two people from the band aren't present this evening but that's because one has a pigface girlfriend and the other is just drunk [like you're not, Dave]. Or something, or dumb. The two people that aren't here tonight are Darrell, who is a drummer, 22, and his occupation is... Greg has baggy pants, plays guitar; his occupation is alcoholic and he is also... [Dave chokes on his own spit.] And myself I've Dave and I was never given a last name 'cause I'm poor and poor people can't afford last names so I don't have one. I would usually use a microphone and do dumb stuff to cats and cattle, that's my occupation; I'm very old.

MATT: I play guitars and junk

like that for Sockeye and I just turned 11.

What the fuck happens in Stow, Ohio?

D: Well, guess what? We don't really live in Stow; I have a PO Box there, but I don't live there anymore. We live in Kent. What happens in Stow? I don't know, underpants. **M:** I never lived in Stow, Ohio. I lived in Monroe Falls and California and now I live in your dad's ass. So we don't know anything about Stow. **D:** Hey, we were just watching a punk rock video.

What is the most negative comment anyone has ever made about the band?

D: I think somebody once said we were good. **M:** I think the most negative thing I ever heard was somebody in the audience said "play for another hour" and I was really pissed! I think we killed that person; Dave killed him with his fist. You can tell he's really drunk 'cause you know what we're smoking beer, smoking cigarettes and here I Black Flag on TV; it's really cool. You can tell I'm as drunk as Dave 'cause I just stole one of his cigarettes while he was watching me and I didn't care; that's pretty punk.

Do you play a lot of shows? How big are they?

M: I don't think we play a lot of shows but that doesn't matter; our shows are huge. **D:** The smallest show we ever played was the US Festival and that's just 'cause we felt bad for them; and then we played for that political cause like Farmers Against America. **M:** I think it was Farmers Against Kids who throw frisbees and have their dogs catch 'em, and then they got pissed, and in our lyrics we said the farmers fucked those kids, which is true, and they didn't realize that but who cares. **D:** Once they realized they were fucking those kids, they realized

what political activists we really are so in other words—[Dave chokes on something again]

Have you ever opened for Bad Brains?

M: That's a really hard question to answer. You would think it was just a yes or no question, but really there are several determining factors that would leave you to determine either way. **D:** There's a grey area there, as far as whether we've ever opened for Bad Brains. **M:** It's actually the other way around. **D:** I guess it's the other way around 'cause we have opened a can of salmon for them.

Do you all work in crappy places?

M: As you can tell by the credits on our last T, Dave has a Master's Degree, so yes he does have a crappy job, but all the rest of us work in real classy places. Dave goes to college. Greg works in a bar that opens at noon, and I work in a place where I just put a lot of really phallic things together all night, but we were never employed by any place called Crappy Place, but if there actually is a restaurant called Crappy Place we would be willing to give it a try. **D:** But in all seriousness, I used to work for your mom for years and then I worked my way up till when I owned your mom.

Where did the inspiration for "Fuckin' Shit" [a song about the joys of restaurant employment] come from?

D: It's about a time I dishwashed at a place and crab forks were very hard to come by in the restaurant and the waiters would yell at us to give them some crab forks so whenever crab forks came back dirty we would throw them in the trash. That's not gross but that's about it.

For a band that's as humorous as you are, do you find it hard to get taken seriously?

M: I don't know anybody that

thinks we're joking around; I don't really even understand the question. The only time I saw a trace of doubt in anybody's mind was when Dave said he thought Vietnam was funny. Other than that, everybody takes it real seriously.

Do you go through a lot of line-up changes?

D: Well, in the past it was true but who cares. **M:** Their bass players are like Spinal Tap drummers; they blow up. I've been in the band for one day, I mean, five years.

Have you ever been beaten up or beaten on by straight edge kids [Sockeye have a song called "Straight Edge Kids"]?

D: I don't think so. **M:** Let me say that one time a band I was in that wasn't Sockeye played in a bar and I told them that everybody went to bars so not being straight edge kids if they were playing there to get their point across they were being fuckin' idiots. But Greg [ellow Sockeye] has beaten up everybody on this planet except for the band and a couple of girls and also two members of Living Colour; he just insulted them. **D:** One of them had a dead mom or something and he made fun of her and the guy started crying so he just left them alone.

What's the most disappointing thing that ever happened to you? [Mine was buying a flight jacket to look tough and then realizing only old men and Tony Danza wore them any more.]

M: I tried to get this girl to sleep with me and I found out she was my sister's lover and I had just seen her the day before hiding really fast beside an 18-wheeler in a pink baby crib lined with crushed York Peppermint Patties.

How was high school?

D: I can summarize it by saying that by the time I was in the middle of my Junior year, I didn't have enough credits to complete

grade nine, so I dropped out and went back a year later and finished on the seven year plan; it was cool being the oldest person in my school 'cause I like to have sex with younger girls and stuff.

Describe some of the hate mail Sockeye gets.

D: I get letters every once in a while from some weirdo in California, but I don't really understand them.

Who in the band has the cutest mom?

M: All the way Darrell's mom; she's very good-looking for her age. I've never met Dave's mom, but I've met Darrell's mom. Greg's mom and my mom, and Darrell's mom is a superb girl and a woman I'm kind of winning and dining her.

D: I think that is really true. **M:** She's cute.

M: Would you do her?

D: I don't know. As right I have: I guess I should try to hide it. I fucked Darrell's mom.

M: I only kissed her.

Do you guys like Ray of Today's Youth of Today?

D: Yeah, cool dude; I used to be in Youth of Today, but I quit. They were cool, I was not. I had to quit. It was disappointing but at the same kind of heartwarming. **M:** I just want to sidetrack and say that my friend Ryan from California told me this story about a kid who lived down his block that jacked his dog off for the other kids and really wish I had been there.

What about the Gulf Crisis: do you have any friends there? What's the general feeling in Stow?

D: Well, there's that Stow problem again. I think, though, they pretty much dig the war in Stow in a general way but in a specific way, at the risk of sounding like a criminal element of the punk rock scene, I think this war could be very bad for people, especial-

ly those who would die, because that's not good for them at all. I don't think it's a very good idea and I will be more than glad to refuse to go over there if called upon to do so.

M: I have a few friends who are over there and one in particular has a kid on the way from his wife; that's fucked. I wish he could be excluded and come home. I hate it all; it's out of our hands.

Got any redneck stories?

M: Greg beats up everybody, he chased a bunch of rednecks down the street even though he's real short and skinny but he had a shaved head and suspenders on; they were scared of him. **D:** That's a good redneck story. We're watching Flipper right now.

If you were given a genital, what would you name it; why would you take it to parties and exalt it as something greater than your dick almost a godlike figure?

D: The answer to that is very simple and classy... Any genital I was given would go by the name of John and plus I would go further than that and say that at any party it would most likely be my date and, if not, it would be the most special person I had ever known, so that it would be quite simple to see that it would be a godlike being and somebody I would lend my toaster to. **M:** I myself would think the same thing, but I would tattoo the name Booty Bear on it, 'cause that's the name of our super rap group that's sweeping the nation. There's really no need to be ashamed about that or feel any fear or hesitancy about it because in the future, once we have swept over the whole world, everyone will appreciate that tattoo.

Yup, just a couple of guys in Ohio: really drunk, really stupid, really incoherent and really funny. Dad Sockeye. Write them at Wheelchair Full Of Old Men, PO Box 2143, Stow, OH USA 44224



AMBITIOUS LOVERS

by A Voice of Dissent

Discorder recently spoke with Pete Scherer and Andy Lindsay of the Ambitious Lovers. Their new album, *Lust*, has a dance/jazz/punk/funk sound with a heavy Brazilian influence and '90s production values. We talked about *Lust* and their past projects.

How did you two meet?

A: We were both working on a session for Kip Hanrahan...
P: ...and we hit it off pretty well; we had a lot of similar ideas, very different backgrounds, a lot of things that just sort of connected in the sense that we both really liked pop music, but we also had very avant-garde sort of music.

A: At that time I had just gotten a contract with EG, and I didn't quite know what I was going to do, so Peter and I decided to do that record together, and then we got along so well we decided to form a band, form a partnership, and keep on going.

How long did it take to record your first album, *Envy*?

A: We did the first album in maybe a month; we did it really quickly.

P: The first album was done on a really short budget, and when you have very little money and you're trying to make a record, you tend to work completely differently, and a lot of how the record came out had to do with that, I think. We didn't do the pre-production like everybody does today, we didn't work all the stuff out before and we just went into the studio. We didn't even write songs.

How did it come about 8 DISORDER

that you recorded with Bill Fyrie on his album *Before We Were Born*?

P: He's a friend; he's somebody I really admire. He had worked on our second album, *Greed*, on a couple of songs, and he asked us if we wanted to do something on [*Before We Were Born*].

How has the recording of your albums changed over the years?
P: We tried to develop our songwriting skills and tried out different ways of writing with this new record. I think it's important to do that; it's easy to fall in a sort of line. We also decided to do more of a band approach. *Greed* was pretty much all sequenced and sampled, I played all of the drum sounds and bass stuff. This time we wanted to use our band. It actually didn't turn out to be our band, but we had our band player Melvin Gibbs who's played with us for years, and our drummer Tony Lewis. Then Marc Ribot [*guitar*] came in, and Nana Vasconcelos [*percussion*], Nile Rodgers [*guitar*].

Who do you have on your live lineup?

P: We just had a major change. We had a band for the last two or three

years, and at this point we just have the drummer, Tony Lewis...
A: The guy had to leave to do their own projects...
P: ...we're putting a band together right now...
A: We've got about three weeks to get it all together and then we're going to be playing. We're going to play Germany for a week, then New York for a week.

So you wouldn't have Marc Ribot tour with you.
P: No, unfortunately not; he's pretty amazing.

How did you meet him?

A: I guess I met him first when he was playing with The Lounge Lizards... I was in The Lounge Lizards from the very beginning. They started as a live group and after a year and a half we made [*the first Lounge Lizards LP*]. Right after the record I left the band. [Marc Ribot became the guitar player on the next three Lounge Lizards albums, and the Jazz Passengers, among numerous other guest appearances.]

Do you play much live?

P: Yeah, we usually play every three or four months during the year.

Will you be coming to Vancouver?
P: We've been hoping to come up and tour [*the Northwest*] for a long time; it's easier to play in Europe, or Japan, or Brazil. Here, it's a different situation, there's no support from governments. If you do a tour in Europe and play a few festivals, they're sponsored by the government and you make enough money to finance a whole tour. This kind of thing hardly exists here.

Arto, you write all the lyrics. Do you generally write them after the music has been created?

A: Generally, Peter has something to start with, and I come up with a few lines, pretend to make sense of a fragment of music, and then we keep going separately, but often in the same room, throwing ideas back and forth.

P: Right, usually we always start from the music and... in varying degrees the music is pretty much finished or arranged, sometimes it's just a sketch or something... when you finish the mix sometimes it takes months, and in those months you are exposed to new ideas, so it's a constantly evolving thing...
How did you meet John Zorn?

A: Through Anton Fier... I wrote the narration for his [*John Zorn's*] Spillane composition, and sang on it. I also played on The Big Gundown.

P: I worked on this music [*Zorn*] did for these Japanese cartoons, called *Kiri Kokugo*. It was shown in theatres [*in Japan*]. They were short films, five or ten-minute clips, really great though. I think it's available on import here.

THIN WHITE ROPE

by Mindy Abramovitz

Ever since I heard Thin White Rope's latest offering, *Sack Full of Silver*, I've wondered, "What kind of weird band is this and who's that man with the coffee-grinder voice?" Well, that man is Guy Kyser and this is what he told me.

Sack Full of Silver was mostly written on the road, wasn't it? Were some of the songs written during, or inspired by, your tour of the Soviet Union?

Yeah, "The Triangle Song" was.

What ideas did you take back with you from that tour?
Well, aside from the mood of the whole trip, which was a little frazzled, probably the biggest musical influence we found was a folk singer named Vladimir Vissotsky. He's sort of like a Russian Tom Waits, if you can imagine. A lot of the bands we

heard were '70s metal bands. Maybe that's the only music loud enough to make it over the mountains.

Thin White Rope has had a real problem with labelling; no one knows what to call your kind of music. You've been known as cowpunks.

Yeah, that was our first hassle. We got over that within a year, after *Exploring the Axis* which admittedly did have a couple of songs about trains on it. Then Moonhead was about as far from cowpunk as we could get. It was probably the most limiting thing we were stuck with. Since then we've been called Desert Rock. We had to try real hard to get out of that. We were also called the Scariest Band on Earth Right Now. I'm sure there's another label in the works. Last year someone came up with Guitar Deconstruction. Looks like it might be around for a couple more months.

Did you actually identify yourself



with it? I finally gave in.

What cut on the new album are you most proud of?
"Diesel Man." It's about a bum guy standing in a phone booth in Denver.

How would you like to wrap this up?
I've been telling people I'm not in trouble too much.

OYSTER BAND

by Tom Milne

Folk music has always had grassroots accessibility but, until the recent past, it was never considered hip enough to have underground viability. Folk music is no longer just music for "folkies"; it now attracts a much wider range of audiences, but along with such changes have come changes in the approach to the music. Some are angered by what they see as a bastardization of an age-old tradition, but John from the Oyster Band argues that such attitudes deny the existence of folk music as a living force:

I don't think we would have been effective if we hadn't upset some people. For some people, folk music is a museum; it's simply a recreation of the past. For us, it's got to move on. I really think that good traditional music has always moved on anyway, that it's never been set in stone.

Is there still a fairly strong grassroots existence for folk over there?
Yeah, very much in Ireland. You actually get the traditional players themselves, not just people like us. Of course, I think that more recently, folk is leaning more towards the garage approach, the punkier approach, with bands like the Pogues

and, to a certain extent, us. Of course, it's very difficult to identify something that is just a folk scene. I think that there are a lot of very different styles, from Cajun to African, that get put under the big umbrella of folk music or roots music.

That's not really surprising since all those different forms of "people's" music share something in common.

That's been a lot of people the only means of expressing themselves. People experience grassroots; they experience history rather than make it. I think that's what we try to do. Instead of trying to write "love hits," we're just writing from an alternative viewpoint, looking at things around us that most people don't see: social events, emotional problems and difficulties.

Traditionally, folk music has been quite rebellious. Do you think that rebelliousness is getting at all diluted by folk music's increasing popular acceptance and commercial viability?

In a sense, what could be more rebellious these days in the era of technopop and machines than to actually get up on stage with accordions and violins? And if you then smash 'em, and really whack 'em, it can be quite a powerful statement. It depends who's doing it; if you just get up there and be precious about it, then you're just helping to kill it off as far as I'm concerned. I don't think the record companies are ever gonna latch onto it as a huge commercial prospect because it's very much a

with the Nashville country scene when you were writing *Exploring the Axis*?

No, that was just an accident of me spending the summer without the band, writing songs on the acoustic guitar and having them turn out that way. It wasn't until three years after that album that we discovered that we liked country music. Now we work it into our style more knowledgeably, without letting it show.

Where do you see yourselves fitting in to the Grand Scheme of Music, if you do at all?
We've been told that we're just part of the college rock ghetto.

What about your covers of "Town Without Pity," "Some Velvet Morning," and "Ghost" on *Sack Full of Silver*? How do you arrive at your version from the original?
For "The Ghost," I wrote the words first and "Amazing Grace" kept popping into my mind. I tried real hard to think of something else to do with it but I finally gave in.

What cut on the new album are you most proud of?
"Diesel Man." It's about a bum guy standing in a phone booth in Denver.

How would you like to wrap this up?
I've been telling people I'm not in trouble too much.

I always find it interesting the way folk bands seem to crop up out of nowhere when often times they've really been around for a very long time and it's just been people's bias that have kept them unknown.

I think that's been very true for bands like us and even the Pogues. The musical climate changes and allows us to write this sort of thing. A lot of post-punk people have ended up in roots music and folk music, I'm sure, because it has a very basic similarity in its simplicity. If you can get three chords together, you can play folk music.

How did the team-up with June Tabor occur; was it on an individual level?

Yeah, it was a chance conversation when you're drunk, which at the time always seems like a great idea. Normally, in the morning, these ideas go away but this one stuck. We left it for awhile and then finally got together and started to pick the songs. We figured if it works, great; if it doesn't work, we'll still remain friends. It was hard work putting them together because she is quite a unique singer and is not used to singing with a band.

I thought your choice of covers was quite interesting.
Yeah, well, I always wanted to hear June Tabor sing "All Tomorrow's Parties."

LOVE BATTERY

by Angie Finley

Just another Seattle Sub Pop band or the next big thing? *Disorder* did the interview; you be the judge.

How did you guys get started?
RON: I used to be in a band called Room 9. We split up and I was looking for people to jam with and I was jamming with tons and tons of people, never really getting anything clicking and then... I ran into Jason. JASON: Of course, I was immediately brilliant with Ron's material... Ron was playing with another bass player who's a very nice guy but just wasn't right for the material. I lived with Kevin and Tommy [the original bassist], I said, "Ron, come over to my house and play with us... And once we had him in the door of course..."

You trapped him.
J: It was really messy in that house. He couldn't find his way out.
R: It was great. These guys lived a block away from me and they'd been living there for about a year. They'd really been to my house—J—forced me [Ron] to be infamous "barbeques"—

R: —and I'd never been to their house. I really didn't know them until we got together in this band. And then we got to practice in the living-room a block away

from my house, right downstairs from their bedrooms. It was bliss. It was great.

So Jim, how do you fit in?
R: Jim used to be famous in the U-Men.

JIM: Jason and I were playing in a band that we had gotten together with various people from Seattle called Jock Joey. At the time, there were difficulties with the Tommy unit I guess. At that point, he was a good friend of mine too, so I stayed out of the midst of that, but Jason and I had been playing together in Jock Joey for awhile and had lots of fun. He missed me so he asked me to come play with them.

What's coming up for Love Battery?

R: We did record a single [for Sub Pop], which will be out in April...

We are recording another EP which will probably be out early summer... J: Keeping in mind that the new single's a lot better than the album. It's newer stuff. We're more mature. R: We have matured. Diversity. Put maturity in quotes.
J: We're closer to the roots of our souls.

Who does the writing for the band?
J: We're all contributing members. Ron is what we call "the dominant writer" and the songs are arranged through a procedure we call "violent argument." There's a lot of screaming, a lot of stopping, a lot of despondency, a lot of smoking pot, which doesn't help any but it's fun.

How would you describe your music?

R: Someone in England labelled us as neo-psychedelic garage grunge or something. I liked that.

J: Rock-noir at its sickest, '60s garage-type stuff.

What are the origins of your name?
R: It's originally from a Buzzcocks song and, actually an artist-friend told me later, it's a Marcel Duchamp sculpture also. If I want it to conjure up anything, well... If you think about a band that came out of San Francisco in the late '60s, Jefferson Airplane or something, I'd like it to fit in with that category. In a sense either, I think I'd like to sort of classify our music too. It was at a time when people were trying to stretch the bounds.
KEVIN: He saw the Doors movie the other night. Break through...

How would you describe your sound?
We've sort of got ourselves in between categories in a way. A lot of people liked us

of Vancouver?
Just this neighborhood [Gastown]. Maybe it's not that representative of the whole city.

Did you name yourselves after William Blake?
Well, not exactly. We were named by someone else. For us the name has absolutely no significance. You know Allen Ginsberg? He was reading at Harvard John and Freda [guitarist and drummer, respectively] went to see him. Afterwards they went up and asked him what he would name a rock band and that's what he said. He was talking about William Blake.

I hate to make comparisons, but I have to say that your vocals sound like a cross between Björk from the Sugarcubes and Rickie Lee Jones.

Oh wow, [sarcastically]? That sounds really cool. No one has ever compared me to Rickie Lee Jones before—to my face. I think Björk has a great voice. I don't like that band. I think she's the only good thing about that band.

What is your "huge desire"?
Nothin' really.

THE WEATHERMEN

by June

The Weathermen are a Belgian-based electronic duo comprised of Chuck B and Jimmy Joe Skank III. Starting off as a more aggressive techno band, they have now evolved into "aggressive techno pop." *Disorder* talked to ex-patriate San Franciscoan Chuck B on the phone all the way from Brussels, Belgium about their album *Beyond The Beyond*, now a year old but only recently available in Canada.

How long have you been together?
We've been together almost three and a half, almost four years.

Some of your songs seem pretty satirical and your cover photo is certainly not serious. What's your philosophy?

We don't intend to write funny things; it just comes out that way sometimes. They're not all satirical songs but a lot of times there's that kind of edge. We started with the intention of doing things satirical and more light than the so-called electronic body bands which were happening in '87, '88. Here in Belgium, they were all talking about suicide and the apocalypse and we don't see life that way; I think there's other ways to look at life. I'm certainly not a dyed-in-the-wool optimist, but I'm not a pessimist either. For us, it's a more realistic way of looking at life or our ideas. I think we both have a pretty solid sense of humor.

How would you describe your sound?
We've sort of got ourselves in between categories in a way. A lot of people liked us

more in the beginning when we were more aggressive with the sound and we're getting more towards, I would say, pop. It's how we feel. I get bored by that dark stuff and I kinda like this schizy poppy stuff that comes out of Jimmy Joe's work. I would describe it as aggressive, electronic pop or techno pop or whatever they call it these days. I don't know where these names come from, they try to throw us into one or the other. It's fine with me to get categorized as long as we fit in and as long as it gives the public a handle on how to take us. Sometimes I feel there needs to be more categories [laughs].

What kind of music are you influenced by?
Beyond the Beyond has a wide variety of sound. It's true... We just let ourselves go on this record and said "We'll just do whatever we want," and consequently, I think some of the songs sound a little bit like Tom Waits, who I would love to be influenced by. I suppose that Yello would be an influence. Some people compare us to the Pet Shop Boys. I used to hate them, but now I can see the similarities and I can also see where their merits are; they're certainly well-produced and I think they're very

clever, the way they make melodies. Early Human League can be thrown in there and a lot of people compare us to early '80s English electronic bands.

What is the music scene like in Belgium: lots of bands, venues and support?

No. It's a very loose-knit; there's a lot of bands that don't know each other very well. This is my feeling as an expatriate here, maybe if I'd grown up here I'd know things better. I don't see that there's much of a concert or cross-breeding or any kind of fertile ground for people to share their talents. As far as venues go, here in Brussels there's one or two that medium-sized bands like Front (242) or Chris Isaaks would play. Apart from that, it's really underplayed. So far as we're concerned, we never play in this country. We played here once at a festival and at Antwerp.

How did you end up living in Belgium?

I wanted to live in Europe and the opportunity came around. We were looking for record companies and we got the most enthusiasm and interest out of Play It Again Sism at that time and it sort of sync'd up.

So that explains the fascination with the US in your lyrics.

I'm still pretty much American in my heart and mind. I've always felt some kind of kinship with Europe; I've been coming here quite a bit since I've been much younger. I was kind of fed up with California, actually.

Win yourself a copy of The Weathermen's latest release, *Beyond The Beyond*. It's so easy: send *Disorder* your weather predictions for the 26th, the date of *Disorder*'s 100th issue party get-together. The closest five get the tapes. Get out those farmers' almanacs...

UC: So I guess the rest of the band are still in Toronto?

E: No, Roscoe lives here. He's an actor now.

R: Yeah, you can see him on Richard Clayderman commercials.

E: Rachel lives in Toronto. But what you call the disbanding, we didn't disband at all, we actually played with Ryan and Paul for a year and then for the past two years we haven't done anything of course, but now we're starting to do things again.

UC: So you've released a new record then?

E: It's gonna be on CD and cassette.

UC: That's great, because your music is fabulous. Back then it was fabulous, you guys were really ahead of your time in a lot of ways—you sounded like nobody!

E: Well, we still sound like nobody.

APRIL 1991 9

BLAKE BABIES

by Mindy Abramowitz

Thoughts of Spinal Tap haunt me as the guitar player from the Blake Babies leads me down an endless hallway, passing countless doors along the way. Finally he throws open a door to a blue room where the melancholy is so thick you could cut it with a knife. Sitting at a table playing with the torn cuffs of her sweater, languishes the waif-like Juliana, vocalist and bassist of the band. After we're introduced, she sighs that their soundman didn't make it over the border. I decide not to grill her too hard; I wouldn't want to make her cry. I start with an easy one.

Have you had a chance to see much



The Blake Babies used to have more people in it; you used to play guitar and you had another bassist, correct?
Yeah, we've had about four different bass players [Evan Dando of the Lemonheads, among others]. Then we became a trio. Then just recently we got another guitarist, player, so we're a quartet again. Our drummer, Freddie, isn't with us right now. She got really sick. [On cue, a mournful strain of blues played on a sax wails in poignantly.] My brother is filling in on drums.

You've achieved critical acclaim in the States and you have a strong college following. What are your plans for touring in Canada?
[shrugs helplessly] It's not really something I can do anything about, but if the people in power want us to go across Canada that'd be fine. I have no really huge desire to be in Canada or anywhere.

What is your "huge desire"?
Nothin' really.

ANIMAL SLAVES

by Pete Lutwyche

Last month, Elizabeth and Ryan from the newly reformed Animal Slaves were guests on my show. An unidentified telephone call interviewed them.

UC: When you guys disbanded, it broke my heart, and I'm really happy you guys are back. I tuned in tonight and heard you talking and recognizing your own voice straight away.

E: You're gonna cry aren't you?

R: Oh no! It's the return of the An Band from 1983!

UC: Nostalgia! Yeah, I saw your gig—Red Herring, Rhythm Machine and you guys—a long time ago. Fabulous show.

E: Where we pulled down Roscoe's pants?

UC: Yeah, and your dog Schultz was walking around outside.

Is it just yourself that's original in the band, Elizabeth?

E: Yeah.



june flies to

CHIC

Anybody who knows me doesn't have to ask why I went to the Windy City, but since you might not have the pleasure of my acquaintance, I'll tell you—Wax Trax Records, pure and simple. During my eight days in mid-February in Chicago, I got to do some major schmoozing, go on a shopping spree at the Wax Trax records store, and see Front Line Assembly live at the Cabaret Metro. Yep, I was one happy camper. Here are some interviews for your perusal, so pull up a comfortable seat, dear reader, and enjoy!

CHRIS CONNELLY

Chris Connelly is probably best known for being the Scottish member of Ministry and the Revolting Cocks, but worked first with the Fini Tribe, which is based in his native Edinburgh. I talked to him in the beautifully appointed "poster room" above the Wax Trax label offices. He warned me the day before that he might be hungover, but instead he feeling "groovy."

Could you describe the music on your album *Whiplash Boychild*? Will people be surprised if they're used to Fini Tribe, Revco etc?

Yeah, yeah, in fact some eyebrows have been raised already. It's not surprising to me to have done it. I didn't do it to surprise people. Basically, I wanted to do an lp of music that I wanted to do with that freedom. It's a musical record, but first and foremost, as much as I could possibly do it's the music I was thinking of in my head, getting that from there onto the tape. It turned out pretty much exactly how I wanted it and I think it's pretty surreal-lyrically and musically. It's the way I see it.

Surreal?

Yeah, surreal. The album shifts in intensities all the way through. There's eight tracks and some of them are really minimal, just piano and vocal, and some of them are really intense, louder songs. As I say, it shifts and peaks and I think it's real emotional, as well.

Lyrical, what's the album about?

Well, I don't know... I think I'm quite disturbed! (laughs) And rather than channelling that into... negative energy I want to use it to my advantage to be creative because I certainly know that maybe I have some problems, whatever, that I do not want them to be problems in my life, and therefore I use this

as escapism.

Were you touring and recording at the same time?

I recorded the album straight after last year's Ministry tour. I went in and started on April 9th and worked right away through to two days before the [Revolting] Cocks tour. I finished recording in June and then started mixing down—it took a week to mix—then started rehearsing with the Cocks, so it kind of fitted nicely into it.

Where does Pigface fit into all of this? Pigface! After the Ministry tour as well. We started, like a day after we got back while we were still all crazy and mental and everything like that. It's basically [Ministry tour drummers] Martin's [Atkins] and Bill's [Riefkin] project and on tour we decided that once sound checks get a bit more slack, we can maybe start composing. We decided on the tour, "Fuck this, let's just go into the studio to see what happens." And that's exactly what happened, we just went into the studio and composed the material there. We're going to tour with Pigface in April.

Vancouver?

No, I've never played in Vancouver, actually.

Have you been to Vancouver?

No, but I've heard a lot about it. I have friends there. But, I don't know, a short three week tour, probably just America, whoever will have us.

Who will be on that tour?

At the moment it looks like it's going to be myself, Martin & Bill, Ogre, Paul Raven's playing bass, from Killing Joke, Matt Schultz is playing his ATG, which is the Anti-Tank Guitar. It's an invention—it's a great big long structure which incorporates wires at different tensions and you play it and it resonates in a sound box and it's really cool. Who else?—maybe David from Jesus Lizard, I think that'll be it for this band. We're still unsure who's going to play guitar; the guy who played guitar on most of the album is going out to do sound for KMFDM so he won't be able to do it.

So are you living here in Chicago?

Yep, I've been here since 1988. I go back (to Edinburgh) every so often to renew my work permit.

What's happening with Fini Tribe?

I saw them a couple of weeks ago,

actually. They've just built a new studio and they're working on a new album and they're resending me over some DATs of some tracks which I'm going to do vocals for. Yeah, it was great to see them; they're working hard as usual; they're workaholics.

Are you?

Yeah, for sure. I don't know what I would do with my time if I wasn't.

Being creative isn't 'work' in the usual sense...

I know what you mean. That's one of the best things about not having a nine-to-five job, being able to do what I want at my own pace; I really appreciate that.

How did you get hooked up with Revco and Ministry?

We'd just done a Fini Tribe EP—*Let the Tribe Grow*—and it was doing okay and we kind of outgrew the record company we were with. Not outgrew; they didn't have the money to further our career. So I went to Wax Trax, having heard of the Revolting Cocks and the Young Gods, about signing a deal and did that. That's where Al (Jourgensen) was recording at the time, Wax Trax in London, there's a studio there. I just met him and started recording, we hit it off really well.

So are you guys getting along with Skinny Puppy?

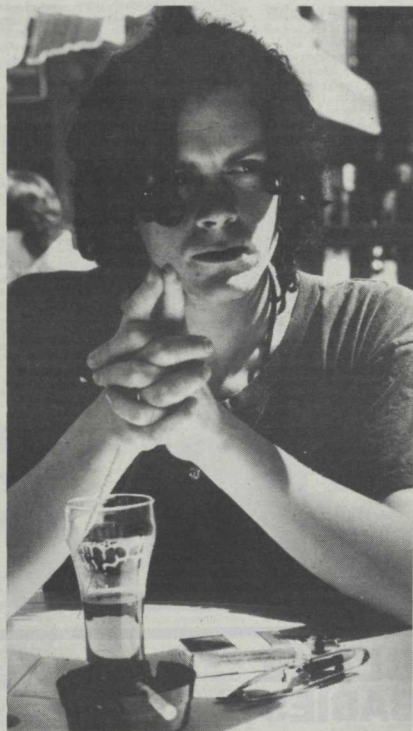
I have no problems with anyone in Skinny Puppy. Maybe there was some problems, but it's certainly got nothing to do with me and I don't know what went on. I've been phoning Ogre almost everyday trying to get in touch with him; not spoken to him for ages because I was away when they played here, but Ogre's a really good friend, I really like him. He's dead nice, pretty shy, but he's really nice.

There seems to be a lot of gossip and rumour flying around.

I know, gossip and gossip and bitch and bitch, it doesn't really achieve anything. I certainly remove myself from that childish behaviour. Life's too short to bother about these kind of trivialities.

WRECK

Wreck's four-song EP released last year gained the band some initial attention, and their recent Steve Albini-produced album, garnering comparisons to the Minutemen, is doing even better. I talked



to guitarist and vocalist Dean Schlabowsky about Wreck's history and their upcoming EP, *House of Boris*, finding him to be a most jovial interviewee in the process.

THE HISTORY OF WRECK:

The nucleus of the band, Bart (Flores, drums) and I are from just west of Milwaukee, Wisconsin and we played in bands in Milwaukee for a long time. We sort of got fed up with the lack of anything there and decided to try the East Coast; wasn't happy there either because of the expense, we were just outside New York in wonderful Jersey

City in the garbage state. We were rehearsing and writing new material and basically through a friend of a friend, we got kind of 'in' with Steve Albini and got the chance to book time in his home studio and decided Chicago was a reasonable compromise between Milwaukee and New York. Recorded the EP, a friend Keith Brammer (bassist from Die Kreuzen) was nice enough to help us out, then basically shopped the tape around and, despite the fact I was working at Wax Trax, they weren't terribly interested in it. It was sort of a different attitude at Wax Trax than; since then they've come to the conclu-

AGO



Chicago record store/cade - June Scudler

sion they've got to broaden their spectrum of music as they seem to be pigeon-holed into the industrial dance thing which isn't really true. Nobody was interested except for Play It Again Sam in Brussels, so we had no choice but to go with them. They released the EP and it did pretty well.

UPCOMING PLANS:

Kurt (More, the new bassist) and the rest of us just got through recording a new six-song EP called *House of Boris*, named after a hair salon on Ackland Avenue here in Chicago that has one of the most disgusting looking signs I've

ever seen. It's these people with ridiculous '78 haircuts and guys with perms and sleazy moustaches. Also on that, and we're banking on college radio being dumb enough to play (*laughs*), is a cover of "Atomic Dog." We figured it would be a natural goofy college radio cover.

THE STATE OF ALTERNATIVE MUSIC IN CHICAGO:

It's a good city to be in for music all around — lots of venues a fair amount of decent local bands. Chicago, in general, has this "We're better than you fuck off" kind of attitude, which is one

of the reasons it appeals to us! (*laughs*) We're friends with most of the local bands that we've met. A lot of the smaller cities, like Milwaukee for example, would try and have this attitude 'all the bands are just joining together in this solidarity and we're all going to make this wonderful new music scene happen'. For the most part it's a bunch of people patting each other on the back and nobody goes to see the bands except other bands. In Chicago, it's more of a big city 'everybody out for themselves' but everybody gets along.

GOD'S ACRE

Brendan Burke is the newest member and also the drummer of Chicago's God's Acre, which got a glowing review in our very own *Disorder* for their album *Ten Gospel Greats*. I talked to Brendan about his feelings about the whole Seattle thing since they get compared to that sound an awful lot.

[The album] got compared to Seattle a lot, that's for sure. I just didn't think it sounded like that; I was really surprised it got that kind of reaction.

It could be positive, unless you don't want to get lumped in...

Yeah, I don't think we're like that. I like some of those bands, I think Mudhoney is okay, I think they've turned out to be more of a singles band. They still haven't been able to put together an album that's good all the way through.

Have you seen Mudhoney live?

Yeah, I've seen them a couple of times. That's the other thing that makes us really different from those bands is that those bands come out live and just play their shit straight ahead, which is pretty much like their records, where we get into long improvisational stuff. I always thought the record sounded way much more like Sonic Youth.

Is Seattle still popular here?

Yeah, our record came out when that stuff was really big, so lots of people compared it to that.

A short sketch of God's Acre?

Mark (Bride, bass) and Peter (Hout, vocals/guitar) had the band for three years. It originally started out just Pete with Doug from Eleventh Dream Day on bass and Johnny from Precious Wax Drippings on drums and those guys had to leave because they had their regular bands. Mark came in on bass; they went



Chicago skyscrapers - June Scudler

through a couple of drummers, which didn't really last and I joined about a year and a half ago. Not too long after I joined we got signed to Wax Trax.

Any tour plans?

(*groans*) You've asked a bad question. We want to tour, unfortunately the way the situation is working right now... there's the big booking Agencies and then in the underground, there's three or four people who booked the smaller bands. There's Michelle who had Bulging Eye, who had all the Sub Pop bands, she just went under. Basically, three of the big four went under, all of a sudden, the only person left as far as I know is Pete Davis in Minneapolis. He's nice and he's liked but he's just swamped. So now we'd really like to go on the road.

When you do go on tour are there any plans for Canadian dates?

Yeah, I'd really like to. I lived in Montreal for a long time; I'd love to play there and Vancouver.

MY LIFE WITH THE THRILL KILL KULT

My Life with the Thrill Kill Kult, out of Chicago, is probably the most weird and wonderful band on Wax Trax, or any other label. With their blend of techno dance and irreverent horror movie themes. I witnessed the show by comedy duo Buzz McCoy and Groovy Man in their apartment above Wax Trax and learned they're planning to play Vancouver on their next tour-you read it here first.

How long has Thrill Kill been together?

B: It's been about three or four years; probably our first release came out three years ago and that was a 12" and we did an album.

G: We went to Belgium to record our first album at Luc Van Acker's and then we did some tours — big tour of the US with all the Bomb Gang Girls and the whole band and lights. It was pretty wild for a first tour.

How many people are in the band? It seems huge.

B: It varies. Sometimes there's just Groovy and myself and sometimes there's ten or eleven. The next tour there'll be that many people because of the new scheme of things we're thinking about. We do the music but we're

influenced by many things and other people are part of it even though they don't physically do the music; they're part of the whole concept.

G: Yeah, they take on the parts.

B: We're not in it to be a 'band'. We're just creating scenarios, visually and aurally... like Las Vegas!

G: The situation is us and you.

Do you get your sampler from 'B' horror movies? Some of them are a scream!

B: Well, yeah, in the early stages that was one phase of it, a lot of horror movies, not a lot, maybe one or two that were our favourites.

G: ...Soap operas

B: Yeah, that's like, just TV soap operas.

G: Sometimes they just find us. That's how it seems to go now, they come to us. We don't have to search anything out or spend much time going to movies.

B: We never do that! Some bands actually do that, sit around all night and listen to tapes for good lines. We've never done that; they've always popped out at us.

G: Like, OH MY GOD!

B: I can't believe they've just said that! And when you take it out of context, it becomes strange.

So you don't have any messages?

B: We don't have any political message.

G: Or any message at all, except to be yourself...

B: ...and someone else, too!

How would you describe your upcoming album, *Sexplosion*?

B: Sexy

G: Wanky

B: Sleazy. Sexy and weird.

Any similarities between *Sexplosion* and *Confessions of a Knif*?

B: No, because it's a different theme. The last album was a compilation of two years of work. We didn't do it with a concept, it was two years of work. The first album was an idea, the second album took a while to get done because we were touring and lots of projects so it was a growing process.

Any tour plans and are you coming to Vancouver?

G: We'll probably be there for the *Sexplosion* tour. Probably do Seattle, Portland.

B: That's the only place we've never been. It's just really far up there and they didn't want to pay enough money.

AT

THE TIME this article was being prepared, *Discorder* received a press release from Mute Records. Headline: "Yugoslavia: New Political Conservatism Angers Artistic Community." It read: On January 25th, 1991, Dragan Zivadinov, a member of the Neue Slowenische Kunst (NSK) artistic movement in Slovenia, Yugoslavia met with Minister Dr. Andrej Capuder of the Secretariat for Culture of the Republic of Slovenia. On behalf of NSK, he spoke out against the government's reactionary isolationist policies that have recently halted all movement towards a more open cultural exchange. Zivadinov charged that conservative nationalistic trends were reversing the progress made by developmental artistic groups like NSK (which is comprised of IRWIN painting group, the Theatre of the Sisters of Scipio Nasice and Red Pilot Theatre, and their musical offshoot, Laibach) over the last decade. Minister Dr. Andrej Capuder refused to discuss the matter, and in protest, Dragan Zivadinov began a hunger strike in the Secretariat building. By order of the Minister, he was forcibly removed by police, but continued his public hunger strike at the GT Gallery in Ljubljana.

Five hundred kilometres away in the volatile province of Serbia, Belgrade's Good Manners Society—headed up by public figures, artists and business people—is meeting. Their mandate: to combat pessimism, promote tolerance and basic culture in the family organization at work, and other situations. In other words: to fight the consequences of socio-economic crisis.

Amidst the suffocating 300-500% annual inflation rate, ethnic rivalries reaching mass homicidal proportions, and the failures of de-Titoization and at its core the stagnating implementation of market-oriented economic reform, the heart of disenchanted youth still beat beat beat per minute in the Slovenian corner of Ljubljana in Northern Yugoslavia. Both the musical community that serves as home for Autopop, Boris Mikulic and, again, Laibach, come Aldo Ivancic and Dario Severi—Borghesia's emerging favorite of disillusioned youth in this part of the world weaned on the likes of Front Line Assembly, 242, and the

A high rate of inflation hampers to an increasing extent, the operations of cultural organizations, as inflation is growing more rapidly than their earnings and income. Overhead expenses account for the major part of outlays, due to rising prices of goods and services used by cultural organizations. As a result of this, the number of high quality programmes, premiers, performances, exhibitions, and other cultural activities has been on the decline.

—Milivoje Ivanisevic in Organizations of Associated Labour in the Field of Culture



pseudo-anti-conformist jargon of Consolidated.

What is the inspiration for Borghesia?

ALDO IVANCIC: The main inspiration for Borghesia is definitely individualism and the fight against systems of repression like the family, church, state, police, military... stuff like that.

zines, and cultural centres. So, all the time in the air is present this creative atmosphere and subsequently a lot of ideas...

On the Escorts and Models album, "Toxido," "Boat And Scream" (Beat me! You can piss in my mouth/And I'll suck you/Let me serve you, master! Destroy me master! Destroy!) and "Pusto Nudo" (I will pay

consumer society. In fact, we use this s&m and sexual language as metaphors for the buy and sell relationship in society where you can buy and sell everything, including yourself.

I get the feeling Yugoslavian culture is obsessed with Western culture with the references to motorbikes ("Naked Uniformed Dead"), the clips of Ronald Reagan on "Ni Upanja," and the Marlon Brando/Elvis Presley computer graphic on the *Ni Upanja* album.

Yugoslavia, in fact, is part of Western culture. We grew up with Hendrix and James Dean and the Doors, and stuff like that. So this is part of our culture just as mathematics or science is not Arabian culture, but a global culture. Rock and roll is also part of global culture.

Could you please talk about your new album, *Resistance*? It is an album about violence: individual violence, state violence, nationalistic violence... more hate than love.

Why did you choose to cover Sonic Youth's "She Is Not Alone"?

Well, because we really like Sonic Youth, especially the first mini-album where "She Is Not Alone" appears. Most people like Sonic Youth because of their hard-core songs, but for us, Sonic Youth are at their best when they are doing their slow pieces.

Borghesia is not falling into the same trap as Laibach did, are you? Laibach were propelled into the eyes of North American listeners by doing other people's songs, you must remember. I'm not sure (laughs). I think not, because we've done cover versions from our beginning and we only do cover versions from the groups which we like and not from those we hope to make some money off of.

Is there much anti-military spending sentiment in Yugoslavia considering your economy is in such a mess?

Well, Yugoslavians (laughs), if this theme exists now, are very traditional people and they very much like arms but there is a very strong anti-military movement here in Slovenia.

What is the statement you are trying to make with "Discipline," from the *Surveillance and Technology* EP? In the relation toward word and meaning, "discipline" is in be-

tween love and hate. In fact "discipline" can be a positive verb, yet also very negative. If you want to make something of yourself in life, then you have to have discipline. In what you do, in being creative or anything, you have to be disciplined. The negative meaning of "discipline" comes from the state, the police, the church, or family system of repression when you can't express your individuality. You are disciplined by the authorities.

"Naked Uniformed Dead" was "dedicated to full time leathermen and bikers." It's a common North American belief that bikers are connected with crime and anti-social behavior. Is this form of leisure tolerated in Yugoslavia? I think that this is very middle class, stereotypical thinking. We use these themes in a more poetical way, like urban cowboys/ "Born to be Wild" imagery and stuff like that. So for us, bikers are more like individuals who are not participating in family life.

Bijelo Dugume, who are said to be Yugoslavia's most popular rock group, toured China last spring. A Belgrade newspaper said that this tour will open up the way for other groups. Has Borghesia bene-

did, however, start to play much earlier in Western Europe than Bijelo Dugume did, so what they are doing doesn't affect us at all.

I have noticed a great middle-eastern flavor (plus sampled horns and trumpets, too) in much of your music. Is it reflective of traditional Slovenian music, or is it just your preference to incorporate this sound? The majority of the Muslim population of Yugoslavia does not live in Slovenia, correct?

Yes, it's correct. Slovenia is in a very special position in Europe, I think. It's kind of a triangle with three different cultures: one side German, one Italian, one Slavic, with Muslim and Orthodox cultures to the south. It's really cross-cultural. I don't think it's an influence of traditional culture. We really like rich arrangements, and trumpets sound quite good.

Has Borghesia ever been censored in any way? Article 133 of the Yugoslavian Penal code, which warns against the "malicious and false presentation of socio-political conditions in Yugoslavia," sounds quite rigid.

We had some problems in Yugoslavia with the police and the authorities, but our biggest surprise came on the English tour

Aldo and colleague Dario Severi are currently composing music for a dance theatre project in Ljubljana. Ivancic is hoping to have this work made available on disc. He claims "It will be quite a surprise for our fans because it is much different than the music we're used to making." Upon the completion of that project, Borghesia head out on tour in Europe and North America. Borghesia's *Resistance* and earlier releases, including *Ni Upanja Ni Strahu* and *Escorts and Models*, are all available through Play It Again Sam Records.



fit or will Borghesia benefit? We are quite a different group from Bijelo Dugume, plus we never have played in the Eastern part of Europe or in China. We

where we had to cancel eight gigs because of a video which we had behind us. It was a real surprise for us that we were censored in a so-called democratic, western country like Britain.



Why, in your opinion, is Ljubljana such a hotbed of new music?

I think up to this is the result of the '68 revolution and since Ljubljana is a very strong student centre, students have developed a lot of independent media power like radio, maga-

zines, and cultural centres. So, all the time in the air is present this creative atmosphere and subsequently a lot of ideas... You are my meat! You are my pleasure! am your butcher! have references to homosexual relationships made in them. Where do these references originate from? These songs don't only have homosexual references, but they have much wider references to

You're probably saying to yourself, "Ah, yes, this is the part in *Aida* when the King of Egypt drags his fat ass off the throne to embrace (and, of course, use this tender moment to plant a big, wet, Ali Akbar Hashemi Rafsanjani kiss on) Ramades, the Stormin' Norman Schwarzkopf of the Egyptian Army who have just returned from decimating the Ethiopians." Yeah, and if that is what you said, pal, listen: put the magazine down, get some Aquanet in that Canadian Soccer League hair of yours, throw on your Consolidated-t-shirt with Warholian Archie Bunker graphic (Mao Tse-Tung baseball hat with "Sid Vicious is Alive"/"Sid Vicious Rules" pins is optional, by the way), and spend the rest of the afternoon at the department store of your choice and see if they've received their new shipment of Cleveland Browns youth gangwear. You are one fucking dangerous individual.

Mind you, I wouldn't feel all that safe around our friend Marc Grewe, either, co-author of this literary masterpiece and tenor for German death metal troupe, Morgoth. Recording for an upcoming release in New York—that petri dish of infected hospital waste and fermenting fecal matter, shaken, stirred and served up in shooter glasses by Satan's bartender, the maggot, whose every jerk, whose every fight-to-the-death battle against his cannibalistic brother, whose every life-ending defecation, as petty an offering as it (they?) may seem, is a sacrifice to the one true supreme being, Lucifer—Morgoth tread for dear life until the Creator *Coma of Souls* North American Tour Bus comes to take them away.

As a "death metal" group, are you saddened that the Persian Gulf Crisis didn't end in some atomic catastrophe? I'm very happy about it, actually, because there were so many bad things about this war. We Germans, I think, have another opinion about war. It's not the same for an American. We had two wars in our own country. I'm against it. I'm happy it's over now. The Americans had to do something against Hussein.

What is the basic philosophy of a death metal band and how do you view yourselves? Difficult question... It's not easy to say it in one sentence. We are not a typical death metal band with typical death metal lyrics. We like words. We love to play heartfelt mu-

*Flames of hate - gates of love
The good decays when he arrives
Halls of hate
Slaughter, genocide
Halls of death
My gory life
Dungeons of misery
Pits of Utmuno
Death is approaching life
Lifeless creatures come into existence
Corporal death - emptiness inside
The undead will lead a distressing life
Sacrilegious action, the dark side
Contempt in death for humanity
Ragged carcasses shred threads of life
The insane, cold blooded, march to die
Obscure cycles of plinacy
Fair hollowiness, screaming in their skulls
Dusk falls while shadows are extending
Darkness constructed - blasphemy of life
Halls of hate
Strength of madness
Halls of death
No sense anymore*

"Pits of Utmuno"



sic... a very brutal music.

Have you ever lost someone? Does belonging to a death metal band assist you in confronting death? Does it act as therapy in some way in that there are worse things in life than death—war, disease, addiction, famine?

I would say no. For me, it's just a profession or a hobby and nothing you should take too seriously. We take ourselves seriously, but most of the time it's fun. You can't link this music to love and things. Our lyrics are not brutal like slaughtering virgins and stuff. We don't like this. We want to record songs that are intelligent. We do lyrics about things around us which are brutal as well. It's not only about death and blood and Satan. I would say it's a little bit different to other death metal bands who only write about this stuff.

Are you concerned at all that lyrics like

*Kill all the others
Make them bleed
Feel like a hero
Greedy about victory
Do the work now
That has to be done
Create the pain
The time still runs
Blow out their lives
God's on your side, be satisfied
When their guts are openwide
Think about the glory
You soon will get
It doesn't matter
That others pay*

from "Dictated Deliverance" might be taken as a command to murder?

I don't like typical death lyrics. I want to say something to the people. They should think about it, but they shouldn't take it all too seriously. It's just music with lyrics. The lyrics are important, but you shouldn't take all lyrics seriously. If in some sentences you say, "Go and kill," maybe some people will go out and kill somebody, but in my opinion it's stupid. We wanna explain something to our listeners and we want to provoke, but also promote thinking.

Record companies put warning stickers on records in North America. Do they do the same in Germany?

No, nothing like that. We don't do this. I know in America that you have this, but I've never seen it in Germany or England or elsewhere.

Is your record company being

forced to put warning stickers on your records marked for distribution over here? I don't know.

Would it bother you if they did? I don't know. If it's good for promotion, why not? (laughs) But I don't care.

Who listens to death metal? Is there a typical listener? I would say kids from 12 to 30. I think people who like extreme music listen to death metal because it's something very new and something very extreme. Maybe they also like thrash metal bands, punk bands, stuff like that... Independent bands. I don't know who is a typical death metal listener.

Who's got the best t-shirts in metal?

Difficult question. I would say *Obituary*.

Your press release states, "Imagine the most brutal form of death metal in existence," referring to you. You must have some favorites, though? I don't listen only to death metal. I like bands like Fields of Nephilim, or old stuff like Led Zeppelin or Thin Lizzy. Death metal bands... I like *Obituary*.

How about Bolt Thrower? Yeah, they're cool. In *Battle [There is No Law, their LP] was great*.

Defecation? Yeah.

Cancer? Yeah, we played with them in London.

Winter? No, never heard of them.

Ken Baumgartner? Ken Baumgartner? Ooh, I don't think so.

We've got a pretty healthy death metal scene in Vancouver. I'm sure you've heard of a couple of these bands... Busted Ribs? (Pause) No.

Meatrack? Meatrack? No.

Schöiten? Sounds like a German band, but they're from here. No.

Wayne Cody's Locker Room? (laughs) No, sorry. (laughs)

Morgoth appear at the New York Theatre with Kreator and Blitzspeer on Sunday 14 April.



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BRADEN ZRNO WAKES UP WITH

BLITZSPOOR

It's 10AM... Time for the interview... I'm still sleeping. 10:15... The phone rings at the foot of my bed. "Uh... Braden here." "Hey, Braden, it's Phil from Blitzspeer," croaks a voice. Obviously, we've both had a long night. Establishing the fact we're both "fine," the co-founder and frontman of the New York metal band and I charge up our brains enough to get down to business.

DISORDER: Blitzspeer's music is really aggressive, yet at the same time it's got well-structured tempo changes and flowing progressions. How do you approach writing your music? Is it done in a very orderly way or does it just come out?

PHIL CAIVANO: We just let it go. Either Scott [Lano, guitar/vocals] or I will start something on guitar and we'll let each other check out what we've done... After that, it just grows. Everyone in the band helps to shape the sound and has a hand in the arrangements.

Being some relatively new blood, what type of a style could you assign yourselves? Well, we're not a speed metal band, not that I have anything against it... I'd say that we're more a straight-ahead rock n' roll band. Yeah, we're heavy and we play fast at times but... we don't try to be any one style; we just are what we are, the way it naturally comes out. And that's the way we like it. I mean, thrash has gone out of control, and MTV's a joke. So we're firm believers in just doing what you will, and not falling into channeling any certain type of audience or style of music.

Do you see the band sound as a mosaic of the independent players or a melting pot where things are more "together"? It's definitely a melting pot. We

really stick together when we make music. That way, things are always flowing and nothing will sound the same. This band formed and, although we didn't really know each other, the sounds meshed and that will keep the music sounding fresh.

At the beginning of Blitzspeer Live, the MC could have been introducing a hip hop show. How did he end up with the show?

That's Joe Bruno. He's just been around all of our shows while we were touring around New York and he just jumped on stage a few times before, so we were backstage and said, "Hey, Joey, go introduce us, man." So he just grabbed the mic and gave us a quick intro. He's a big hip hop fan and that explains the way he talks, but it's nothing new in New York for people of different styles to hang out. Everyone just does their own thing and it's cool. When we go on the road, our music library has everything from Johnny Cash to P.E. and NWA to Led Zeppelin to the Supremes to Motorhead.

Do you guys get a wide variety of people at your shows then? Yeah, we tour a lot around the New York area and that's how we first started out. We didn't concentrate on getting a record deal, we just went out and had fun. I see a lot of bands that sit around and wait for "the perfect tour" or "the perfect record deal," but we didn't bother with that. We've got a good following in New York and we figure that we'll get better as we keep playing in front of more people.

How long have you been at this? Four years.

Do you think the trend will continue and metal will be accepted on a wider scale, with a

lot of different people getting into it?

Definitely. Metal's survived the test of time and it always will. Although it was uncool during the Punk Ages, I was still listening to Sabbath and Zeppelin. Obviously, others were too, and now it's back. Take a look at Public Enemy sampling Slayer. It's growing and I think it will continue to.

Do you think metal fans will open their minds to different styles of music? I mean, conservatism has been a big part of the metal ideal since it began. Metal fans already have a new set of ideals. Cock rock bands are out there, but there's plenty of fans who aren't into that at all. The music will get better and that will strengthen metal in general. MTV's "Headbanger's Ball" doesn't have a good video on it and this is the stuff a lot of people are exposed to. But rebellion will happen. All the future metal bands will be saying "Fuck you, we don't wanna be a spandex-hair-spray-poser band."

You were quoted as saying that when you and Scott first met, you had a puddle of puke in your lap. Obviously something was left out.

Well, Scott and I were both playing in Jersey and we had a mutual friend introduce us at a party. Neither of us were very serious about our music back then and we just partied like crazy. So basically, it was at one of these parties that we met each other and things just clicked between us. We had five songs written within two weeks of knowing each other. We've been at it ever since. Also, I guess you could say our music's a lot like puke: it all comes back out after being worked around for awhile, y'know? We're on tour with Kreator and we're having a blast puking across the country.

Discorder's 100th issue bash

OK, alla youse Discorder Disciples, now's the time to REALLY save your pathetic soul. We (OK, not the same people the whole time, and yes, some of us (not "us" as in the people right now) have gone on to big hip-payin' careers) have been slavin' away livin' on nuffin' but Pizza and King Dons for nine mutherlavin' years to bring you this fantastic magazine (or paper, depending on who you ask), so now that we're about to publish #100, we thought you'd pay us back by attending a revival of sorts at the cruel elephant featuring 4 of our finest local bands (OK, we got the Evaporators and Octatracker (sp??) confirmed, but believe you me, there's more bigger bands where those came from, bud.) Bait wait, pal, there's more: we'll be givin' out free t-shirts, and have some other lame-ass ideas boiled up just for the occasion. If you're still readin' this far, then you mus' luv the cruel elephant as much as we luv it (which is about the same as it luv us), and you'll appreciate the clever parody of their ads, but anyway, I guarantee it's gonna be 1 of those nights you'll wish you hadn't missed. After all, haven't we always come through in the pas'? And besides, what else ya dan! Friday April 26th from 7-12pm, romeo?

SAVE YOUR FUCKING SOUL AND COME



R O J A H !

BY RUSS HERGERT

Apartment from undoubtedly being the World's leading authority on Bob Marley, originator of the *Reggae Beat Magazine*, host of a syndicated Reggae radio show on 130 stations internationally, and personal friend of Bob Marley, his family, Bunny Wailer and any other name you could draw from the Reggae world, Roger Steffens has the unique gift of making friends with absolutely every person he meets. Spending a day with Roger after his sellout lecture on Bob Marley provided the night impossible task of editing down the vast amounts of information and stories on Bob Marley that never seem to stop flowing from this well spoken, generous person, to this excerpt of Roger kicking back and relaxing as we talked about what it is that gives Bob Marley, the man and his music, such lasting endurance. We pick up at the point where Roger recounts his indoctrination to Bob Marley:

The '60s music of course had an incredible political and personal impact on anybody whose mind was open in those days, but by 1970 the lawyers and the accountants had bought out the American music business and it became business not music. In the summer of 1973 I heard "Catch a Fire" for the first time — the first time I had heard Bob Marley — and saw *The Harder They Come* — Jimmy Cliff's movie — and read Michael Thomas's *Babylon* on a *Thin Wire* in *Rolling Stone*. And [early Reggae] so intrigued me, it had all the elements of early rock and roll: the passion, the power, the playfulness, the message added to it. I wouldn't say early rock and roll was message music, but early Reggae certainly was, and today the best Reggae is message music still.

And your actual collection? My Marley collection started because of my absolute fascination with what he and the Wailers seemed to stand for, and the lyricism with which they expressed their points of view. And [the collection's] gotten bigger

and bigger and acted now like a magnet, because if people all over the world—from Poland to Brazil—come up with something that I have never been able to find in twenty years of collecting, they really get off on that. So I started lecturing on Marley in '84, when I was invited to the American Film Institute in Hollywood, where I live, to end the National Video Festival on a double bill with David Byrne doing the world premier of *Stop Making Sense*. So I did my first Marley video show ever and then David showed his movie, it was a heck of a night; packed to the rafters. And it took off from there.

What is it that is so powerful about Bob, that has pushed him so much further beyond his peers, the music?

Wow, [laughing] I've often tried to put my finger on that...

Alright, Bob Marley has everything. He was a future person, he was the prototype of what's going to put an end to all this ridiculous separation by race. His father was a white Jamaican. You can't deny the fact he was half white. He was a black symbol and a black leader, but to me, Bob wanted to reach the white people as badly as he wanted to reach the North American blacks. And I know that because in the later years of his career, in '78, '79, '80, Bob

was so wealthy and so powerful he could do anything he wanted to do. And he chose those three years to play to white, Caucasian audiences in Europe and America. He didn't go to Africa; he didn't go tour across Africa to his people, although he paid \$250,000 US to bring his troupe to Zimbabwe as his contribution to their independence on April 17, 1980. He supported a lot of freedom struggles, especially when he played the Amadilla Concert. A prophet is somebody

who listens to what everybody is saying around him, and then restates it to himself in a simplified form so he can understand it better and, in so doing, illuminates our common situation. And by that definition, Bob is assuredly a prophet. He wrote "Zimbabwe" for the freedom fighters, and sung it on the night he "opened" the country. The African returning forward to his home. The greatest moment, according to Bob, in his life.

Why do you think that has been

so smothered, or...suppressed? Suppressed is the word. Because they don't want people to think that Bob is a revolutionary. As a Martin Luther King, or a Malcolm X with a band, or a Marcus Garvey. He's all of these and more. He had the most wonderful melodic gift; a natural feel for instantly recognizable and remembered harmonies and melodies. He was an inspiration as a leader.

As you suggested, a direction towards the future...

Yes, there are certain things that fall out of the future into our present, because this is when we need them, and one of my crusades is getting the music in the vaults out to the public. Force it out. It took me eight years to force Island Records to release "Am A Do," and the alternate "Talking Blues," and the alternate "Bend Down Low." The whole

concept of the music mix with the new interview album was mine, and I'll fight for another eight years if we could get the Amadilla Concert out on video.

How much is still in the vaults, as of yet "unreleased"? Nobody knows. Junior Murvin said thirty albums worth of unreleased material, Tyrone Downie laughed and said no more than three, so nobody really knows... I know of vast storehouses of tapes that I've never had access to

for lack of money and time, and that makes a lifetime ahead of me to find out more and more Marley. I'd much rather find a tape every couple of months, than suddenly come on a hundred tapes, because Bob will sustain me for the rest of my life. I know that. The man wrote (one, two, three) four songs a day virtually every day of his life. He was a phenomenon.

That's a good word to use, I couldn't agree with you more. What direction are you going to take from here? I don't know. Wherever JAH sends me [smiling].

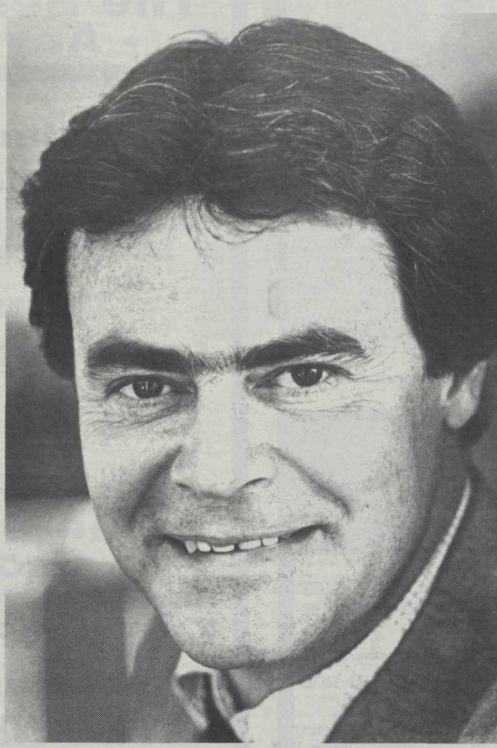
We just keep going, eh? (both laugh)

Yes, whatever JAH makes manifest in my life, beckons me toward. You have to be alert to the possibilities.

You're coming back for a show, or forward I should say?

Forward. Coming forward for a show, never back. Forward.

Roger, I know we've talked about this, but for the record, what did you think of the show [your lecture] last night? Well hey, I was blown away. It was so much more than I expected. I try not to have expectations, but what I like to do is fill whatever room I'm in, whether 100 people or 1700. If it's full that makes for a good evening. And I thought there was something going on in that room last night that I have rarely encountered in my life. Especially when we were doing the show, which I have done at least a hundred times in the past six years. There is a feeling in Vancouver that is very appealing. Just on first glance you get in touch with it, and I can't wait to find out what this town is all about, and who is here, and why you're all here, it's a privilege to learn about all of you and thanks for your patience Russ and blessings on your work. I mean we're all Reggae mormons, aren't we? [laughs] Respect to all Vancouverites.



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MICHAEL GRIGG IS OUR MAN IN LONDON

This month: Whirling Around Chapterhouse

In less than a month, London has transformed, shedding its wintry coat to embrace the first vestiges of Spring. It is truly amazing to witness the inhabitants of dreary London welcome the first days of Spring! Aside from hormonal fluxes, the issue heating most everyone's mind is the political battle currently raging over Poll Tax reforms. As we approach the anniversary of the Poll Tax Riot that last year ended in a bloody battle waged throughout the streets of central London, the Conservative Government are finally bowing to intense pressure and are poised to announce the abolition of the Head tax.

Apart from the political chaos, much as been happening in the music scene over the past month. Jane's Addiction played to a thriving crowd at the Marquee Club March 4th; members of the Wonderstuff were seen ranting to Perry Farrell's prescription of raucous music. And the Wonderstuff themselves have something to celebrate about. They are releasing a new single, "Size of a Cow," their first since last year's successful "Circle Square" 7", and hope to have their third album out in the early summer. How See Rider played a free gig at London's ULU (university bar) on the 27th of February and both the Farm and Ride, two of the new heart-throb indie bands, were sold out well in advance of their early March London gigs. But the best gig I saw had to be February 23, again at the Venue, when I caught the up-and-coming indie band Chapterhouse. They released their third 7", "Pearl," on the Dedicated label March 18th and will soon start a 17 date English tour to promote this single and the imminent release of their first full-length album, *Whirlpool*.

Formed in Reading in 1988, Chapterhouse have been compared to Oxford's Ride by the musical press here, but hey, they were playing gigs before Ride even formed! In keeping with the incoherent nature of the local scene, they called themselves Eel when they first formed, more in spite of the Reading scene than to be part of it. After two cheeky gigs, they adopted the esoteric title Chapterhouse. There is a reason for the name, but I'm not going to tell you. Read Huxley! There again, don't. It's not agree. I'm sure the band would agree.

It's the same old story: I first heard the music of Chapterhouse during a Peel Session broadcast in October, 1990, and their vigorous sound and potency left a lasting impression. The band is: singer/guitarist Andrew Sherrif, singer/guitarist Stephen Patman, guitarist Simon Rowe, bassist Russel Barrett (a Greek and Latin

scholar!), and, on drums, Ashley Bates. The night of their Venue gig, I struck up a short conversation with Andrew. In pursuit of a more extensive talk, I trudged off, some weeks later, to a place called the Playground in Camden where Chapterhouse were putting in some practice-time before heading off on their UK tour. When I arrived for the interview, I listened to the band roll off a few songs before we all huddled around my poor excuse for a tape recorder.

What's it like doing a Peel Session?
S: Nerve wracking! We thought that you just went in and recorded like you would in a studio but faster. We set up, they miked us and then we played and that's it. You do everything live apart from the vocals. You go into this big BBC building and into this big dead-end room and they basically hassle you to finish as soon as you can. We recorded all four tracks in less than four hours and then they mixed each song in less than half an hour. We didn't enjoy it when we were playing because they were really pretty nasty.

How would you describe your music?

S: It's very hard to describe, I mean, it changes all the time. A lot of our songs are very diverse. I suppose the only category you could put it into is Pop Music...

A: I think our music is very English and is a different sound than what you get in America. It basically comes out of our whole listening experience. S: It goes right back to our teens to some of the stuff we were listening to like Cocteau Twins, Mary Chain and I suppose some of the early My Bloody Valentine.

These are bands that all started off with new sounds that've taken together to really get used to.
S: Yeah, I think it's coming together now in a real culmination of all those kinds of ideas, like pushing guitars to different levels, using guitars to make sounds which guitars don't make; just trying to change the format of a guitar band to something a bit more melodic, a bit more sort of symphonic, orchestral...

Is your music intense?

S: We try and structure our songs in a way where they do build to that you don't start off on a peak and then just drop. Even if we do start off on a high note, we want to maintain that, not drift...

A: Intense is quite a good description, I think, because a lot of the songs are quite intense rather than dreamy and

drift. When we get an idea for the atmosphere we want to track, we go the whole hog with it.

How do you fit into the British Scene?

S: The British Scene is a bit strange... We're into quite selected bands and we're trying to move it a bit further by taking some of the more extreme sides of the indie scene. We're not into psychedelic escapism... It's more like realistic escapism: atmosphere and mood. We let the music speak for itself. A lot of people say, like, "Why don't you move?" when we play but we're not performers, we just play our guitars and try to sing as best we can...

A lot of people find that the sound is intense enough to keep it going. Maybe we should get a good light show. Our strength is not in the way we play, it's more what we're playing and the sound of it all.

You're signed to the indie label Dedicated?

S: Yeah, it's a good label. It's a new one that has four or five people working for it. It is affiliated with RCA and we signed with it to get our first two albums released independently. We sacrificed a lot of money just to get that independent distribution. It was something we found was quite important, even though we realized that the indie ideal is a real force. All it means is that you're being distributed independently. It doesn't mean anything more than that, except for the fact that there is a certain amount of credibility by doing it.

I understand you have a new album coming out.

S: The thing is, the album was actually recorded the whole of last year, before our new single, "Pearl," and its B-side, "Come Heaven"... Although the album is dubbed as being the latest thing, in a lot of ways it's a mixture of old stuff and new stuff. I think that it is set to be released in early April.

Are you planning to go Stateside towards the end of the summer?
S: We've been told it's going to be a



two month stay and that we're going to play in only major places. I think that they [RCA] will do to release the videos for "Pearl" and "Falling Down" just before we go over there and hopefully we'll already be getting some college radio recognition.

How many videos do you have?

S: We did one for "Something More," which was really low budget. We've just finished one with Angela Conway who's from A.C. Maria. She filmed the video for "Pearl" and we watched it yesterday and it's excellent. It will come out first and then we will do a video for the remix of "Falling Down." The video for "Pearl" was head shot of the band with watery images and nice colours. We wanted naturalistic images related to pearls so we had this 190 million year old fossil lit on a turntable and filmed it spinning. The thing about the video is that it adds to the song, it doesn't interfere with it.

Why did you call your first album Whirlpool?

S: We wanted a nondescript title that conjures up images but not specific ones. All of our music is basically like that. Our lyrics are not too definite so you don't know exactly what's being said. Instead, they lead you, draw you into the music. I don't like getting heavy about it. *Whirlpool* is a drawing-in image... sucking you into it. The image typifies the sound we're trying to make; something that is gentle but intense; something that is powerful yet mellow

at the same time.

What kind of music do you listen to?

S: I've been finding lately that I'm listening to stuff that I don't like. It's using things that I wouldn't automatically use and it has sounds that are so interesting. I'm even getting into the dancey stuff. It's really good to listen to because it's so abstract from what we've been doing that it's like light relief. We have to get out of our intensity and blow off some steam. I can't listen to music so innocently anymore because I'm always playing it. When you've been playing it and you know how it's done, when you listen to music in your style, you always end up analyzing it.

Are you still experimenting with new sounds?

S: We definitely feel we haven't reached anywhere near our real potential. We are still trying to get there but I think once we do get there, we should split up. There are certain things we know we want to improve on. We'd like to get into extra percussion and put on some bongo loops and get a live bongo player. I think that when you're making really airy sort of wacky music, you need a rhythmic track to grasp, something to hold onto, in a song. When it is flowing away, you can ultimately alienate some people. If you can do things which people would not normally listen to and then

put them into a pop context with a good vocal melody and a good beat, then you can get more people listening to stuff they'd normally walk away from.

What were your most enjoyable gigs; bands you've enjoyed playing with?
S: Well Slowdive come from Reading and they are friends of ours. They have played with us a few times. We played with Spacemen 3 on a tour. In fact, we recorded most of our album in their studio.

What's your new single like?

S: The guy who produced EMF's "Unbelievable" produced "Pearl" and he was really good to get the rhythm track heavy. The rhythm track samples some drum loops—it's like a Led Zeppelin drum loop and a Schooly D drum loop together—with a load of bongo stuff. "Pearl" is so guitar orientated that the well-used loop doesn't stick out. I think it's really good.

Any last words?

S: I'd just like to say that the Cocteau Twins, in a lot of ways, have been the best undercurrent influence to our band. I think they have been really ahead of their time for so long and that their style of music—which has always been excellent—is really coming to the forefront and it is actually starting to integrate into Pop. Normal bands are incorporating that sound, like Slowdive for instance, and My Bloody Valentine have been influenced.

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GAV LOVES



Vancouver music (the kind I like, anyway) has definitely been in a rut since 1987. Just three hours away, Seattle was exploding with the whole hair farmer scene while Vancouver's most exciting new talents were prog-rock Yes cover bands and a new crop of skinny heroin-addicted goth synth rockers. But in the last six months, a new club opened, several new labels were formed, a few good local acts started playing around regularly and Jello Biafra finally left town. Punnily enough, though, one of the heaviest new acts to emerge was a long-established band from Winnipeg. After playing with The Wongs—another hot, semi-new band—on a cross-country tour last summer, Gorilla Gorilla packed in the security of being the big fish in Winnipeg's small pond and moved west. Tight, fast, funky, whatever: Gorilla Gorilla rock. Drummer Brett and bassist Kent formed the band about three years ago and added Randy on guitar two years ago, while vocalist Bif joined the band a year later. Still struggling to establish themselves in Vancouver, they can, nonetheless, headline on a Friday night at the Cruel Elephant and make money, or play PD's Hot Shop at 7:00 on a Sunday night and pack the place. Yet one of their most impressive shows was at the OK Hotel in Seattle where, despite big technical difficulties, they wowed a crowd of about 600, 14-year-old, chain-smoking, dreadlocked kids who sweated as much for the Gorilla as they did for headliners NoMeansNo. Yup, this is one cool band that I can't shut up about, so I decided to interview them. (Actually, I agreed to do the interview in exchange for the editor's Morgoth tape, but I would have done it for nothing.) So here's a paraphrased version of a very chaotic interview.

ON THE DIFFERENCE BETWEEN WINNIPEG AND VANCOUVER:

Vancouver has this way more agro scene: more fights, whatever. But it seems like nobody that lives here is from here; they all moved from Victoria or back east. Still, it's cool. More shows, more places to play and the location is better. It'll be easier to tour the west coast from here.

ON ALL-AGES SHOWS:

We like kids getting into shows 'cause they're so appreciative. On the second note they'll be going off, going crazy, but on the other hand, at clubs you can drink and you get paid.

ON DRIVING CROSS-COUNTRY:

Our van leaks oil so it's not fun. We also have a serious problem with Bif: when she gets hot, she gets naked. The worst, though, was running out of gas at 3AM in northern Ontario. Just rocks, trees and moose. We had to use a stolen auto club card to get outta that one. Or another time Bif got alcohol poisoning and puked in the van for two days.

ON SEXISM AND BEING A ROCK N' ROLL WOMAN (BIF ANSWERED THIS ONE):

I've been billed a sex symbol—although I don't consider myself one—and it's really hard 'cause a lot of people don't think a chick can be a vulgar bitch in a band, or sing for a punk rock band. Most people think female singers should be more demure than myself. Either people think of you as a stupid slut and are saying look at the size of her tits, or they're impressed that you can actually do it. A friend of mine's a stripper and, as far as I am concerned, she's exploiting the guys in the front room: they're paying her to watch her. If people ogle me, it's their problem, not mine. I just do what I want to do. I was talking to a corporate record type and he was saying that because I'm a woman singing for a punk-funk band, I become a marketing tool; because it's different, they would use me to sell records. But I don't care; I just want to be me. Jessica Rabbit, Exene, Madonna, Roseanne Barr, and Bille Holiday rolled into one.

ON MASTURBATION (YEAH, LIKE YOU DON'T, PAL):

Kent is most adamant that it doesn't matter how much, just don't be messy, while Brett simply posed the question "How often do you shower?" Randy declined to answer while Bif claimed only in front of an audience of young boys.

ON MEETING FLEA, WHO WAS IN TOWN FOR WESTEX:

We were playing at the Cruel Elephant and Flea introduced himself. He was a totally cool guy, not a rock star at all. We didn't tell Kent he was there until Kent was onstage but Kent claimed it didn't matter 'cause he can out-bass Flea any day. We got called a Chili's rip-off all the time, but Flea didn't think so 'cause we're faster and thrasher. Flea asked Bif out but she declined because he looks like Lyle Lovett now.

ON FUTURE PLANS:

We definitely want to tour extensively. Bif would like to tour with Motley Crue and Faster Pussycat. We don't want to go any place without support from a cool label, though. Right now we can support ourselves, so we don't see any point in putting out a single or record on a label that isn't going to hype us. Why sell 500 copies in Vancouver when no one outside of B.C. will hear the record? We are so comfortable with the band, we'll wait till something really appeals to us, then we'll conquer the US, Europe and Japan, in that order.

ON DREADLOCKS:

Don't do it. It's unhygienic. We do it because we're lazy and Brett looks like a mutant.

So there's Gorilla Gorilla for you. Very heavy, fast, talent, funky, original: make up your own string of adjectives. Vancouver's got a good thing going.



Gorilla Gorilla : Gorilla Gorilla

With "these Junos" hitting V-town this year, affiliated and not-so-affiliated events sprung up all around the City. One cool not-tight-croched gathering was the super-duper, revamped for 1991, West Coast Music Exposition (Westex), held at the Robson Square Media Centre. A thorough examination of the Westex program revealed that Exposition-goers would be greeted by the presence of a gentleman whose credentials screamed Rock N' Roll: cren-



Kim "Runaways" Fowley: he always carried a 'weapon' in his suitcase

actor and manager of the wicked Runaways, writer of the ultimate frat-hit "Alley Oop" and the erie flower anthem "The Trip," the anti-Zappacosta himself: Mr. Kim "I charge a dollar a minute" Fowley. His workshop early on a Friday Westex morning, simply titled "A Chat With Kim Fowley," packed a small room full of bodies, rock wives, Nelson wannabes, Richard Gere outfits and excitement. Excitement indeed:

KIM FOWLEY: I was on U-TV last night, if you know what that is.

NARDUWAK: Yeah, U-TV lets you say the word "shit" on it so that's pretty good.

KF: I wonder who invented the word "shit."

N: I wonder who invented the word "Sloppy Seconds."

KF: The same person who got it... I can do reparative with you man, I'm real good at it.

N: I'll wait till after the conference.

KF: No, I'll do it right now with you. Judo and boxing in case it gets too intense. I'm very aggressive, right or wrong. I'm here to do music but I'll get into shit.

Narduwak • Greg Eble



N: I was just mentioning U-TV—
 KF: No dude, boieceee!
 N: Gagickit!
 KF: What do you do? Let's get into yer shit.
 N: I like to listen.
 KF: Well then, listen. But if you want to get down let's get down. There's a weapon in here [points to his bag], I'm serious. Just to let you know, sometimes when I speak to audiences, I wave this [takes out black cloth that reads "Born to be Bad?"] What does it say? Be nice.

K: Keep on raving in the free world.
 KF: No, it says "Born to be Bad." I'm a bad boy. Anytime it gets intense, I put it out.
 N: Sorry.
 KF: Don't be sorry. Get ready to boogie.
 N: OK, I'm ready.
 KF: What's yer weapon? Ignorance or knowledge? Which is it?
 N: Hot Chocolate.
 KF: You know what, we'll devote this whole meeting to you. Here's how we're going to do this. I'm real smart and real successful, and I will talk on any level that you approach me on. It depends if you want to learn. I'll deal with you on your level, man, and exclude everybody else and in the end I'll beat the shit out of you just for the sheer joy of it. I'll be a gentleman and I'll talk reality to you.

Be careful with me, OK?

N: Sure.

KF: Just because I'm sitting here and look stupid doesn't mean I'm not dangerous.

N: Well, just because I'm sitting here and look stupid doesn't mean I'm not dangerous.

KF: Keep it up, man, and we'll go outside and I'll deal with you.

N: No, thank you, because I'm only a C+ at fighting and you're probably A+.

So, I don't want to mess with you.

KF: You guys (pointing to volunteer Heavy Metal security team). What'll we do with him? If he keeps doing one-umpmanship then I'm gonna have to take him outside, I mean, that's how I think. Why don't you (meaning Eugene Ripper, local singer/Westcoast official) take him outside and talk to him about what we're supposed to be doing here. I either won't con-

to man level, and I will win. So why don't you take him outside, please.

N: I won't say anything anymore!

KF: You can say whatever you want to, but do it in the context of a music business interface. As long as you keep up then you antagonize me, and I'll keep up. There's nothing sacred about any of this so (looks away) you guys talk to him, or you talk to him or I'll talk to him. You two, you, or me. Pick one. C'mon.

N: Can't I just stay here on the warm seat? I'm afraid.

KF: Yeah, but you're a jerk. Go out (pointing again to Eugene) and talk to him. You talk to him or I'll talk to him.

As it turned out, I, Nardwuar the Human Serviette, fearing for my nose, skull, belly and jaw, took Fowley's advice and immediately exited the premises. Perhaps that evenings' "Hard Rock, Hardcore, Heavy Metal—The Real Cutting Edge" seminar would fulfill my quotient for safe, clean, musically-inspired stimulation. Ya

Y: You're married to a Victoria girl, aren't you?

F: I was up until three months ago.

N: Victoria's also home of one of the best bass players in the world.

F: Who's that?

N: From the rock band No—

F: No?

N: No—Means—

F: NoMeansNo!

N: Victoria's the home of Rob Wright from NoMeansNo. So you, being a bassplayer yourself, and you, marrying a Victoria girl, did you realize the correlation that perhaps you were tying into a big cause sense there?

F: I never realized the cosmic implications of it all. However, when I did meet her she did tell me there was this band called NoMeansNo and they were really, really good.

N: And since then you've bought the entire NoMeansNo collection?

F: I actually do have one of their records and I like it very much.

N: You would call Rob's bass playing "wicked"?

F: I would call it very good, and very influenced by Mike Watt.

N: How 'bout your own-bass playing: how would you describe that?

F: I'd damn. I just kinda do my thing.

N: Besides yourself, do you know of anybody else, relatively famous, married to Vancouver girls?

F: You mean like very famous people on TV?

N: Dennis Miller!
F: Who's Dennis Miller?
N: Dennis Miller from Saturday Night Live's married to some young lass from Richmond, I think. And you know Hugh Hefner's wife, she's from West Vancouver. She went to a high school that I once stood in. That's pretty good, eh?

F: That's great! I think that's amazing. It's just incredible, it's zingy, it's zany, it's wacky, it's crazy. It's really a mind-blowing thing. As a matter of fact, I've never heard anything like that before in my life.

N: Also, Flea, I was wondering: see this picture of yourself? (It's a picture of Flea giving "the finger" that appeared in the Georgia Straight for weeks preceding Westex.)

I dunno why.
N: See this other photo I have of you? (It's a pix of Flea giving "the tongue.") Why are you, Mr. Flea, giving the tongue here? Had you just seen the LA Kings lose?
F: Well, I don't really like hockey very much.
N: Do you like the punkish combo, DOA?
F: Yeah, I love DOA.
N: They worship Hockey religiously.

P: I know they do, but see, I was brought up on basketball. I was brought up in Hollywood. There's no snow or ice there, so I don't know much about hockey. I'm a basketball guy. But as for the tongue, I dunno man. N: Is Ska dead?

P: You know that band I was talking about, the Travelling Dinglecris, featuring Mr. Moore from Fishbone? They're a really great Ska band.

N: Have you ever been spotted with Heather Locklear or Christina Brinkley poolside?

P: I dunno, but last weekend I was hanging out with Julie Iglesias, backstage, after seeing his show at Caesar's Palace in Las Vegas. And she was there with these four beautiful Spanish women, and I was there with a few of my buddies, and I said to the women, he goes, "Here's these guys, these young men; they could fuck all of you five times each."

N: What is Vancouver known for?

P: The whales. Where the whales are.

N: Why do you like the Beatles, Flea?

P: 'Cause they're a good band. They write good songs.

F: Well, ya know, me and Paul, ever since we were working on the "Live



Flea, the bass player: he married a girl from Victoria. Was it mere coincidence?

KNOW what, Sparky? It sure did, courtesy of the zany Flea man.

NARDUAR: Who are you and why are you here?

FLEA: My name is Flea and I played bass in the Red Hot Chili Peppers, this band I started several years back. My manager called me up last week and said, "Hey, do ya want to go up to Vancouver next weekend," "cause there's this thing going on up there and you could be on the panel and go up to Vancouver for a few days." And I said, "Yeah, I'd like to go and get out of the city for a few days." So here I am.

N: Where are you originally from?

F: Well, I'm originally from Melbourne, Australia, but I left when I was four years old. I lived in New York until I was twelve years old, and then moved to Hollywood. Now I'm 28.

Why are you giving the finger here? F: Because I'm angry.

N: Do you remember that incident? F: I do remember that particular incident. It was when we were in the recording studio, recording the Mother's Milk record, and I had just cut off half of my hair. I was getting ready to see the Lakers play the Detroit Pistons, and I gave the finger.



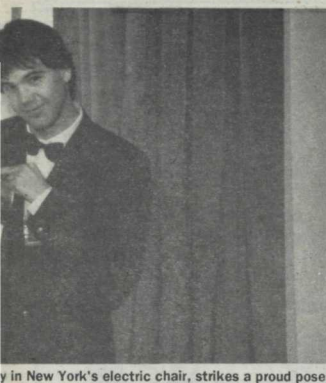
Mel Shaw: he was giving the finger to the stairs—did he want to go home?



Mel Shaw: he was the first one downstairs—did he want Nardwuar "kicked out"?
 N: They're in commercial
 F: Well, ya know, me and

NARDUAR "THE HUM BRAVES THE

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Fantastic Tour," decided that we would get together and where ourselves for the commercialization of several products, and use our music to further corporate systems.

N: I was in a club the other night, wearing a touque, and a girl came up to me and said, "How dare you wear a touque in here," and then walked away. Guess what she was wearing on the back of her leather jacket?

F: Not a Chili Peppers sticker!

N: Yup, and then the next day, I went into 7-11 and picked up the new College issue of Spin, where some University of Missouri students said their favorite band was...

F: The Red Hot Chili Peppers.

N: So, did I, a young boy, encounter two typical Red Hot Chili Peppers Fans—the first guys in the Spin magazine, and sort of the rocker-alternative type who didn't like my touque in the hot, sweaty, club? Are those two typical Red Hot fans?

F: I really couldn't tell you. We get little chubby kids, tall skinny old men, retarded Mexican people, and genius Bulgarians. All kinds of different people come to see us play. We just do what we do. But I think that should be my closing statement...

N: Just a few more quick questions, please, Fica? Why doesn't Led



The 49th Parallel: If only the Stampeders had stayed in Calgary, they would have become 'the most popular group' in Canada.

N: So, did I, a young boy, encounter two typical Red Hot Chili Peppers Fans—the first guys in the Spin magazine, and sort of the rocker-alternative type who didn't like my touque in the hot, sweaty, club? Are those two typical Red Hot fans?

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N: Just a few more quick questions, please, Fica? Why doesn't Led

Zeppelin suck?

F: You have to figure that out for yourself... It could possibly be that they were one of the most soulful, innovative, hardrock bands to ever play.

N: Are drugs bad?

F: I refuse to answer that question.

N: Who is the Prime Minister of Canada?

F: Mulroney?

N: You got it, pardner; thanks, and here's a lucky chesnut!

Sunday, March 3, signalled the end of the wonderful Westex weekend workshops, and the beginning of the Juno countdown. Rendezvousing at approximately 1:30 PM outside the Queen Elizabeth Theatre, CTR delegates Peter Cresspan and myself had no trouble passing through the media gate with our Student Radio Society identification. Once inside, we were led to a location deep down beneath the theatre which was set aside as the Press Room. Here's how it worked: after each Juno award winner had accepted their prize upstairs in the QE Theatre, they were led to the basement below to answer any questions directed their way by the Media. A real "Rockline" deep-voiced QO-styled guy acted as the moderator for the press conference, controlling the number of questions from the floor. One of the very first Juno recipients paraded our way was Walt

Northwood/Giving Life



Hero, in a courtroom re-creation, "the Serviette" makes an impassioned plea to the Juno committee: "How can you stop the 49th Parallel?"

Industry Builder Award winner, Mel Shaw, former manager of the Stampeders, founding president of CARAS, and general Canadian music business legend.

Did Mr. Shaw remember anything about the explosive, dynamic, 1960's Calgary rock 'n' roll scene? Believing this to be a legitimate question I uttered:

NARDWUAR: Mel, you're from Calgary, right?

MEL SHAW: Yes.

N: And the Stampeders were the most famous group to come from Calgary?

MS: Yes.

N: Have you ever heard of the legendary '60s punk rock band, the 49th Parallel?

MS: Yes, Danny Lowe, who's currently involved with Q-Sound, recorded his first record

with me in the Shades of Blonde, who later became the 49th Parallel.

N: How did the 49th Parallel do compared to the Stampeders?

MS: The Stampeders were on television, and the most popular group, but the next group that was coming up was Danny Lowe and the 49th Parallel. In fact, I told the Stampeders that if they stayed in Calgary, the 49th Parallel would surely become the most popular group.

N: So how come, with hits like "Labourer," "Citizen Freak," and "Twilight Women," the 49th Parallel didn't hit it big?

QO DEEP-VOICED MODERATOR GUY: Sorry to interrupt your thoughts, I just want to—I hate to jump in like this—

N: How can you stop the 49th Parallel with such great lyrics as "I get up early/Eat your oats/Get your paper/Go and vote/You shave each morning/You're so meek/ Cause day by day, week by week/We hate you—Citizen Freak?"

The 49th Parallel, they're—

QOQVMO: This has turned into a variety package, hasn't it folks! Now, onto the President of CARAS...

To be quite honest, I was flabbergasted, dumbfounded and downright upset that this QO Deep-Voiced Toronto Power-Launcher Moderator guy had cut me off, not for lack of time, but for the simple reason he probably didn't think my questions were Rolling Stone enough. Caught up in this confusion, my eyes failed to notice a hulking figure moving closer and closer and...BANG! "YOU'RE OUTTA HERE KID!" "No, please sir, for the love of the Junos, let me stay! Let me talk to MC Hammer. Let me gab with Glass Tiger. Let me ask basic queries regarding the 49th Parallel!" Ahhh, no, the Junos, Laurie Hibberd, wwwww...

"So long, Sucker," the QO

Deep-Voiced Toronto Power-Launcher Moderator smirked in true Family Feud style as I was dragged up the stairs, past the Media Reception room containing free kegs of Molson's beer, past Paul Janz, and out into the real world. I HAD BEEN BOOTED OUT OF THE JUNOS FOR ASKING A RUDIMENTARY HISTORICAL QUESTION ABOUT MADONNA! "Madonna!" you ask. Yes, Madonna indeed. Danny Lowe, lead screamer of the 49th Parallel, had, in later years, gone on to develop Q-Sound, used exclusively by MADONNA. Didn't that QO DEEP-VOICED POWER-LUNCHING TORONTO MODERATOR BOZO know he was insulting a Top 40 relic like Madonna when he decided to deprive me of attending the Twentieth Annual Juno Awards? Mel Shaw had no problem in relating the intriguing 49th Parallel-Madonna relationship, however. Mr. QO Deep-Voiced Moderator did. Why? He had a job to do which did not include allowing anyone to gain any more than the most basic insights into the Canadian Music Industry. Ironically, the 49th Parallel had a song written about QO DEEP-VOICED TORONTO MODERATOR GEEKS like himself called "Citizen Freak": "Up at eight/You work till six/Out till ten to get your kicks/Buy a car/Impress the neighbors/ Shoes are made of alligators/Status quo is what you seek/We hate you—Citizen Freak!"

So, in the end you might say:

~49TH PARALLEL - 1,
~QO DEEP-VOICED TORONTO POWER-LUNCHING MODERATOR - 0.

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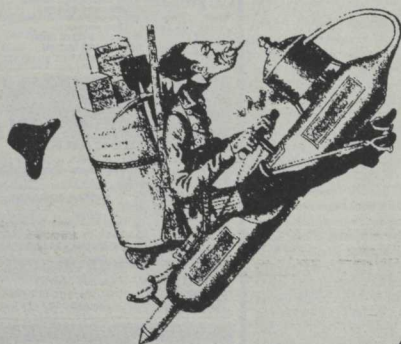
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1975-1991



Hi, this is David Hawkes from CITR 101.9 FM in Vancouver. Who are you?

I'm Clint from Pop Will Eat Itself.

Are you coming to North America soon?

Yeah, in about just over two weeks... I'm looking forward to it.

You know it's the land of commercialism.

We've been there a couple of times now and I like it; I'm an American fan.

I guess you guys are quite familiar with your success here in North America.

People say to us, "Oh well you're coming to America, you're gonna go and play America and there'll probably be, you know, few people there to see ya" and we go "Fun. Great." I mean, we just turn up and play, some nights there's a lot of people and there's other nights where there's not so many. It's sort of really hard to equate what it all means; we're just playing the gigs as far as we can see...

I enjoy touring... I sort of just like the lifestyle, I suppose... It's mostly about having fun; getting up in the morning and travelling can be a drag, but... I just like having fun, you know.

Have you felt that, as a guy, that you've come along since the Beaver Patrol days, or that still still very much an agreeable attitude?

I'd like to think so, really.

Did you get any flack for that? Yeah, we got a lot, and due to that, I think we learned a lot, really... I mean, I'm not saying we've turned into new men or something, you just sort of, like, I guess get to understand the different sort of attitude because it's been brought to your attention, and I think that's good... If you didn't learn any lessons, you'd still be like wearing diapers as they say, I suppose...

Is Grebo Patrol still happening with the Beaver Patrol, or are you guys in it for the money now?

I don't think so... I mean, I saw a guy in the street the other day that I haven't seen for quite a while, and he comes to me and says, "Oh, I saw you on some TV show..." It was great. Well pleased for you, are you making lots of money now? And I said, "Well no..."

It doesn't really work like that, I don't think... I mean we're not exactly like U2 yet, we're just sort of doing it really. Because we're being a little more successful allows you to have more things like a bit more comfort

WHAT IS THE TRUTH ABOUT ROCK MUSIC MUSIC IS A POWERFUL AND PERHAPS THE MOST POWERFUL MEDIUM IN THE WORLD. MUSIC PLATO SAID WHEN THE MUSIC OF A SOCIETY CHANGES THE WHOLE SOCIETY WILL CHANGE

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(from THE INCREDIBLE P.W.E.I. vs THE MORAL MAJORITY)

PWE:DH

when you're touring or you can have a better hotel... People look after you a little better, maybe that starts for them to make you a little pampered, I suppose, and maybe you lose that sort of gritty edge that made me write certain songs that you've written... We're just done Australia where we're sort of reasonably popular so we're quite well looked after there.

You're very popular there. I spend a lot of time in Brisbane, and that's where I first got turned on to you guys, actually.

We were in Brisbane about three weeks ago, and we did a club called the Manhattan Club... It was a bit of a wild night actually; the PA blew up halfway through the gig, and we were on stage for about half an hour while they fixed it, and so we were really pissed off at this. But we went back on, and it was an absolute riot, we had probably most of the crowd on stage... It was a great night in the end.

I saw New Order across the street at the Roxy, and they played for twenty minutes; are you guys playing longer than twenty minutes these days?

Yes, we're doing a mammoth set

at the moment; we're up to at least 27 minutes.

You thank James "cunt" Brown on Box Frenzy, right? (laughs) It's a different James Brown.

On "This is the Day," you described the arrest of James Brown, the Godfather of Soul... Did you get any flack for hassling him, or basically pointing out to people what a drug addict he was at the time of his arrest? No, we didn't at all actually; I mean, that song just seems to have been universally well-liked because of the way we did it, which was nice.

In Canada, you guys are getting huge rotation on MuchMusic. Do you think people expect to see a music video when they see you in concert? Do they expect this really slick package continuously for your 27 minutes?

They probably get a really slick package for the first 27 minutes, then for the next 45 minutes we completely drop out (laughs). When we play live, as far as we're concerned, we're just like an extension of the crowd, just four more



guys that are getting into it, and we hope that everybody would be getting into it with us. I don't know whether we'll ever come across as being 'slick' or not, that's one thing that we've never ever really been called I don't think...

The "XYZ" single was pretty damn slick, in the way that it was beautifully produced. It could almost be called overproduced to a certain degree.

Is that how you feel about it? If somebody said that about it, I wouldn't be alarmed.

How did you find [producer] John Waddell? He used to be in a band called Nasty Rox Inc. They toured with us once over here, and we were looking for somebody to, like, remix "XYZ" for the single and we used a guy called Pascal Gabriel who's done a fair amount of mixes and that, and I don't know, [Gabriel's version] didn't really have it, but John did "XYZ" and it seemed to really kick.

I was wondering about the Yellow Vinyl. Did you have anything to do with re-releasing something on Yellow Vinyl? As a Yellow Vinyl junkie, it was nice to have a collector's item again. In England, they like a format for the record, somebody's got a choice between two records. They might go for the one that's got a little bit of extra something about it to make them buy it the first week of release so you can get in the charts basically. Some bands don't really like that type of stuff, and I myself don't really care, I don't really have a problem with it.

How is BMG, your label, in giving you the space and the time to record what you want? They're good... We were on independent label [Chapter 22] for a couple of years over here, and we were being reasonably successful in our field. Because we already set ourselves up quite well, the guy that signed us basically understood the type of band that we were. It was better off leaving us to it. Obviously they put up with this and that, but they leave us alone by and large... We're pretty affable guys, we get along with people quite well.

On video, it looks like you are actually having fun as opposed to just sort of doing it. On that "XY and Z" video though, it was a pretty good day.

Who directed that?

A guy called John Klein. He's an American actually, you might not know him but he did a TV program over here called "Buzz" that was like a video montage type of program that was very good.

What do you think about this whole Manchester Happy Mondays thing? Are they too baggy or what?

It's the same with anything; you got a bunch of bands and some of them are going to be good and some of them are shit.

What are you listening to now yourself?

It sort of varies; bunch of stuff really. I went to see Jane's Addiction last night, who I really like. African Headcharge are a bit of a favorite; they're quite good. I like a lot of dance stuff as well; like KLF, they tend to be a bit erratic but, I mean, I like 'em.

Vestian Pance seems to be writing everything for the band. Are you getting your little bit in there?

We used Vestian Pance... Well, it's like a hangover from when we were on the dose over here, and we had our first records out and you have to put down your publisher, and rather than having our four names we just did it under a pseudonym of Vestian Pance.

Where did that come from? Well, you wear a vest and pants...

Ahh. That's pretty stupid... Can you basically walk through the streets and feel pretty much that you're left alone and can live normally? Yeah... where I live is a pretty smallish town anyway. I just go down to the pub...

When you really felt that you had really done something, where you had touched the world with your music, when was that, and how did you know? I don't really think about it that much, I'm just thinking about what I'm going to do next. I don't really sit back and think "Wow aren't we great," at any point... [It's] really odd, the fact that you can go around the world and there could be x amount of people come to one of your shows and they all know the words to some song that you wrote in your bedroom... half a world away... I suppose to a certain degree you have touched them but I don't really think about it too much or I try not to. I can't understand why people need this idea of someone who is in a band or a film star being some kind of mega being. They're just somebody who's

doing something... People start thinking you are larger than life and I think maybe that's going to be pretty shitty...

Are you guys all scared of flying?

No, it's just me.

Why, do you have vertigo? I don't know what it is. I don't think it is a question of vertigo; it might be claustrophobia or just the fact that I'm completely scared of dying in a big hunk of metal.

I look at these people and I think I don't know you at all but we might make history together if this baby goes down.

I don't need to be part of that piece. I like to think that I'll go peacefully in my sleep at about 99... I don't need all that hero stuff; I'm quite happy to go with a cup of tea by the bed.

It must be kind of nice to have Matthew Oliver and Alan Moulder in engineering with you.

When you make a record it's kind of nice to have people who are good, (a) good at their job and (b) just good people that you get on with. So that it's like a happy camp of everybody just enjoying themselves because obviously there are times that it does seem like really hard work and if everybody is getting along it makes it all that easier.

So you sit there for six months in a studio, then you have your record out, then you're hearing it on the radio and then you have to go play the damn thing in the clubs; you must get sick of it.

(laughs) Yeah, you do, to be quite honest. That's why it's good that a tour is three weeks long or maybe a month long. If you do longer than that, you're really starting to, not to mention the songs, but you really can't put the conviction into them that you could at the start of the tour. I never really listen to our records anyway—or try not to, not that I try not to but I don't sort of listen to them; the only time I hear them after about a month of finishing them is when we are doing them on tour.

The Incredible Pop Will Eat Itself vs. The Moral Majority is an incredible piece, with the samples of everything. Do you believe music is a gift from God, to exult him? Or are you basically just religious-free? I suppose I would say I was religious-free, but having said that, if you did sit down and think about it, maybe that's not true; I don't know.

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W2:3 The MICHOS w/ Redacted
W4:4 One Four FIVE NINE FIVE FIVE THE KITCHENS w/ THE SMOKING RHYTHM PARKING THE TWO
Bands from S.T. COOL HOTT
F4:1 (G)aph Recording Artists from San Francisco - a Very Hypnotic Band NO-PE w/ (from SAN JOSE)
ROCKAGE

Set 4 (A) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE
Set 5 (B) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE

Set 6 (C) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE
Set 7 (D) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE

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Set 25 (V) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE

Set 26 (W) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE
Set 27 (X) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE

Set 28 (Y) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE
Set 29 (Z) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE

Set 30 (A) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE
Set 31 (B) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE

Set 32 (C) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE
Set 33 (D) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE

Set 34 (E) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE
Set 35 (F) definition of Rock and Roll it should be, and will be, around I TRACER w/ ROCKAGE

Lifers group by adam sloan

What are you in prison for?
I'm in prison for murder.

How long do you get for that?
A life sentence. 25 to life.

How did you get the rap project started?

Well, I'm the vice-president of the Lifers Group, which is the Juvenile Awareness Program, which is also known as Scared Straight (a program to get kids to fear prison and subsequently to quit or stay out of gangs, crime, violence etc.), and our program deals with the harsh realities of everyday prison life and I find that rap music is very important in our society... It's not a fad, it's here to stay, and I thought progressive rap would be a means of gettin' our program across. It's a good way of reaching lots of kids, lots of people. So I went through a guy called David [Funkemklein] Klein, who was with Red Alert Productions at the time, who was going to Hollywood Records as director of rap. He was familiar with the program already, and one idea grew to another idea. He had two producers from Denmark, Solid Productions, come in and they brought in the studio. Then I went to a couple of guys in here who were into rap music and I asked them could they define for me in a rap format what everyday prison life is for you in here because I want to send a message out to the youth. They wanted to rap about other things also, but I kept it within my guidelines and then we recorded everything.

What rap groups are popular in there?

I listen to Gang Starr, KRS-1, I like comedic rap. Digital Underground, Chubb Rock, Kool G Rap, a little bit of [Big Daddy] Kane. I like a little bit of something' of each rapper, whether it's the creative-ness of it or the production of it. I like some part of every rapper who's done something'. As far as Public Enemy goes, I like their music, and no one speaks about blackness better than themselves. As far as NWA and Ice Cube, they speak about Compton and gangsta rap. The Lifers Group speak about the harsh realities of everyday prison life, and we do it better than anyone else 'cause we're livin' it every day. They're [NWA] and Ice Cube, who also speak about "prison life" livin' by a fairy tale and we're livin' the real deal. Kids look up to NWA, the Geto Boys, Above the Law and groups like that who tell them that they were rumm' things when they were in prison when in fact it's nothin' like that. They don't say that a guy might have been extorin' him or a guy was tryin' to rape him; they don't tell the kids this when they get out of jail. For instance, Ice Cube said he spent a week in the county jail and it was like a piece of cake to him. Well, that's bullshit. In here you don't know what time of night you're gonna have to wake up, you don't know when somebody might try to take your life; you don't know these things. Prison life is glorified in gangsta rap, and I'm tryin' to tell the kids that prison is hell, 'cause it is. The only reason that we were allowed to do this is because

we're in the business of dealin' with kids and people were pretty much in support of what the Lifers Group do.

Are there plans to do any more tours to follow up your EP?
Yes, there is. We're plannin' on doin' an album.

How does the Scared Straight Program operate?
We have two tours a day, an AM tour and a PM tour [where the kids are brought in]. Different organizations outside that are familiar with the Lifers Group call and schedule the tour. They bring the kids in so that they can experience prison life first hand. We give them a tour up a couple of the wings, put a couple of them inside a cell to let them get the feelin' of what it's like being in a tiny cell, then we have a couple of guys roll up on them as though, you know, this is what could happen to you and what could you do about it if these guys approach you like this... you can be overpowered. From there they are taken up to the auditorium for a presentation. Six or seven guys give a spill, which is personal experiences that they've been through in their life. Then we have a rap session with them. And we have an advantage over counselors or law enforcement who might have went to school for this because we actually lived this life when we were out there... You know what I'd like you to do for me if you could? I would like you to tell the kids know that we still have our Juvenile Awareness Hotline here.

Do you have a number?
Yeah, it's 808-574-2107. It's also for parents who are having problems with their kids... You straight?

Yeah.
Alright, see ya.



Phone (604) 688-8748 or fax 688-8335 or 1176 Granville St., Vancouver, BC, V6Z 1L6

24 DISCORDER

Who are the Residents?
Well, I guess you could say that the Residents are a group of artistic types who like to do projects.

Tell us about the Residents' history.
It's kind of difficult to capsule. They spent about ten years in the studio, and recorded as many albums, and then decided that they wanted to try touring. Three years later they went on tour again, and then three years after that, which is the current tour.

What is the current tour about?
It's called Cube-E, subtitled the History of American Music in Three E-Z Pieces. The first piece is cowboy music, and then there's black music, and finally the music of "the King," that is to say Elvis, who is called "the baby king."

Did this tour develop from the concept of the album *The King and Eye*? Should it be considered part of the American Composer series?
The concept of the tour sort of spun off from the American composer series and the album *The King and Eye* developed out of that concept.

Will the Residents come to Vancouver?
Well, the Residents are self-supporting; they're not like a rock band on tour and so they generally lose a bit of money every time they tour. They would have liked to do there, but there were scheduling problems, and there isn't enough of a supporting area there to make a trip up there economically worthwhile. That includes Washington and Oregon.

Are the Residents still connected with Ralph Records? Lately their work has been appearing on a number of different labels.
The Residents actually formed Ralph Records; it was their label. The Cryptic Corporation formed around developing Ralph, and then Ralph was sold to an independent. At this point the Residents were no longer tied contractually to anyone and had freedom to go where they wanted, and we could look for the best deals for them for each new project.

What is your current status with the Residents?
Well, we're their managers, but we've pulled back a bit and a new guy, Rich Shupe, is handling the monetary and organizational side of things. Officially we're their personal managers.

How many albums have the Residents produced in total?
That's hard to answer because there are all these grey areas, like compilations and EPs which are almost album length, and joint efforts. Then there are the compilations which have been released only in Japan, or only in Europe so it's really hard to say. We use the figure of eighteen, about one a year. The Residents themselves count by projects, which includes live shows and videos,

finding out stuff that we didn't know was out there.

When will this be released?
I just saw the first draft of this today; it's really complete and on a data base, so we're hoping late fall of '91.

What's the true story of why the Residents wear big eyeballs over their heads?
Originally the eyeballs were a one-shot concept, just for the cover of Eskimo, but it grabbed the public's attention; people really had a taste for it. They tried to leave it right after that but people kept talking about it, they'd say "The Residents: those guys with the eyeballs," and so the Cryptic Corporation made the decision to keep it from a promotional standpoint. The eyeball and top hat and tuxedo is like an icon, it seems. Of course, they don't care about such things, but they went along with it. It's changing a bit too: on the latest tour they have these big cubist eyeballs that cover their whole body.

Why does one of the Residents have a skull instead? I've heard something about one of the eyes being stolen.
Yeah, on their previous tour they were in LA and someone stole one of the eyeballs right out of the dressing room. It was on a tour so we needed to take action quickly... The Residents were wearing white tuxedos on this tour, so the one whose it was went into mourning and put on a black tuxedo and this skull, and the skull was blind, you see; he couldn't see out of it because his eye had been stolen. Of course, now it's been accepted as part of their image so it's been made permanent.

Is there a third part to *The Mole Trilogy*, or does it go one, two, four?
Yes, there is. That is, it's never been recorded or released, but to the Residents it exists. *The Mole Trilogy* concept is for three sets of double albums, three music and three story, so part three will be the story that *The Big Bubble* is the music for, and then parts five and six will be story and music again.

What are some of the Residents' influences?
Film. All their music is visually oriented and written with the dramatic approach in mind. They think of "sound movies" when they write music.

Snakefinger had been an associate of the Residents since the very beginning. How did his death affect them? Did it affect their music at all?
Well, by far the greatest effect was personally. He was their friend before they became musicians and their musical association was a result of that friendship. He had a history of heart trouble, so they weren't too shocked, but it still affected them deeply, although maybe more in the sense of "Well, we're still alive, so we've still got time to finish some more projects, so let's get working." Of course, they have his shoes and they

consider those to be someone's spiritual home, so they're happy.

His "sole"?
Yeah, something like that.

Are the Residents a CD-only band now?
Yes. In America, you can't sell albums/vinyl at all anymore, only CDs and tapes. After an album is released, though, they may sell vinyl rights, especially to countries like Spain and Greece where they don't have CDs.

What will be the Residents' next release?
It's called *Freakshow* and it's coming out in March and it's really hot. Of course, UWEB [Uncle Willie's Eyeball Buddies, the Resident's "fan club"] is releasing limited-edition CDs as well; if you're interested, contact them at 35 Montana Street, San Francisco, CA USA 94112.



DJING
BY
CITR

THURSDAY NIGHTS

**DJ DARREN REITER
(I'M BACK!)**

- 1) EMF • Unbelievable
- 2) Jane's Addiction • Been Caught Stealing
- 3) Bootsauce • Masterstroke
- 4) Charlatans • The Only One I Know
- 5) KMFDM • Godlike
- 6) Front 242 • Tragedy (For You)
- 7) JMC • Tower of Song
- 8) Jesus • International Bright Young Thing
- 9) Ministry • Thieves
- 10) Skinny Puppy • Smothered Hope

**BEAT ASSASSINATOR'S
TOP TEN TUNES**

1. Meat Beat Manifesto • Now
2. Public Enemy • Anti-Nigger Machine
3. Morgoth • Dictated Deliverance
4. Gang Starr • Step in the Arena
5. Front 242 • Neurobashing
6. Renegade Soundwave • Thunder
7. KMFDM • Friede
8. Sad Mondays • Step Off
9. AC • Radar Code
- 10) Skinny Puppy • Spasmolytic

THE CHRONIC SESSION 10

- 1) My Life with the Thrill Kill Kult • A Girl Doesn't Get Killed by a Make-Believe Lover
- 2) Sisters of Mercy • Dr. Jeep
- 3) Front 242 • This World Must Be Destroyed
- 4) Meat Beat Manifesto • Psyche Out (Version 1)
- 5) KMFDM • Naive
- 6) Revolting Cocks • Stainless Steel Providers
- 7) Pop Will Eat Itself • X, Y, Zee
- 8) Happy Mondays • Kinky Afro
- 9) Renegade Sound Wave • Thunder
- 10) Chris Connelly • Stowaway



A Conversation

with the Cryptic Corporation:
those mysterious men who manage
The Residents

Where did the Residents go on the Cube-E tour?
We went across the US and to Europe twice, and to Montreal and Toronto. We had wanted to go to Russia, but there were financial problems due to the Russian economy.

and they count twenty-two of those.
Is there a definitive discography of the Residents?
Well, a number of people, including myself, are attempting this. It will be in book form, completely cross-indexed, with countries of release and dates. We didn't keep records of this stuff, so we're relying a lot on real heavy collectors, and we're

SECRETS ENTRUSTED
TO A FEW

BY JUDITH BEEMAN

Welcome to subtext #5. If you've been reading this column on any sort of basis, you'll notice I alternate writer profiles with book theme reviews. I'd welcome any profile suggestions you're interested in or other correspondence. Just send a letter in my name via *Discorder*.

I've been wanting to write about the following titles for some time, but felt the Winter months were too dreary for the topics. Now with Spring, if it gets too much, go for a walk. I need the ducks...

APOCALYPSE CULTURE

In 1987, a book of essays on the darker side of life was released. *Apocalypse Culture*, published by Amok Press, was divided into four chapters: Theology/Art/Science/Politics. A guidebook to theories and practices of "questionable" nature, *Apocalypse Culture* soon became legendary, partly due to the fact it was hard to get.

Well, yippee, it's been rereleased in an expanded and revised edition, this time by Feral House (who use a nifty pitchfork logo). The text is divided into two sections: *Apocalypse Theologies* and *The*

Invisible War. A dozen articles from the first edition have been deleted, with eighteen new pieces added, so, if you're lucky enough to own the original (like me!), you may wish to have both.

Each edition has a cover painting by Joe Coleman, the thoroughly insane performance artist, depicting the end of the world in cheery technicolor. (By the way, Feral House will soon release *Cosmic Retribution: The Infernal Art of Joe Coleman*, a collection of his art and documentation of performances.)

Apocalypse Culture isn't a light read. Most of the chapters, especially in the second part, have extensive footnotes and encourage further investigation. If you like the *Res Search* series, you should be mildly enthused about this stuff.

The Theologies section is of most interest to the casual reader. Subjects include:

Fakir Musfar - interviews and pictures of his "body play."
Lycanthropy - y'know, werewolves.
G.G. Allin - background and

in-prison writing from this disturbed rocker.

The Unrepentant Necrophile - an interview with Karen Greenlee.

Art in the Dark - a history of performance art.
Surgons and Gluttons - outrageous body modifications.
Cut It Off - a case for self-castration.

The *Invisible War* section discusses alternative occult history, some would say "crackpot theories" of religion and politics. Subjects include:

Who Rules Over Earth? - subtitled: The Architecture of the World Rule and the Work of Universal Regeneration. Whew.

The Invisible War - by Anton LaVey. Beware your television set.

A History of Vengeance and Assassination in Secret Societies - Do you know a Mason?

Meditation on the Atom and Time - an attempt to define the imagery of war and death in the late 20th Century.

SPATTERPUNKS

The recent collection of "Extreme Horror," *Spatterpunk*, is an uneven group of post-you-nite-itales. The writers are "with it," equally at home

with raw music, slashing taboos and vi-o-lence. Much of the writing is definitely post-good taste. Indeed, the book is dedicated "to bad taste."

The sixteen stories/two essays range from the insane (a six page digression on constipation) to the compelling (a romantic youth's life on a decidedly un-Green planet). The two most shocking/original reads are "Film At Eleven" by John Skipp and "Night They Missed The Horror Show" by Joe R. Lansdale. Reading the former, I felt as if I had upon first discovering of Steve King (remember when he was fresh?). There's a terrifying look at post-nuclear L.A. (written by one J.S. Russell, a pseudonym for a Californian author) and the silly "Goosebumps" (about being scared to death from reading, Uh-huh...).

Together, the stories don't merit the "Extreme Horror" tag on the cover, but scares do pop up. So here's what you get: a bunch of "cutting edge" writers who aren't shy. And a few essays for good measure (one on gore films, the other "Outlaws" by Paul M. Sammon, editor of this project, with an overview of the Splatterpunk genre.)

Roberta Lannes, a contributor, gave this simple definition of the "S" word: *Spatterpunk*, with its inherent gratuitous blood, guts, gore

and graphic sex, intends to disgust and gratify a reader's lowest self needs. Nuff said.

AMERICAN PSYCHO

We're all experts on *American Psycho*, but not many of us will actually read it. Personally, I can't wait to read it. Imagine! I'll be sickened and shocked, but man, is my interest peaked!

I'll spare you yet another rant



AMERICAN PSYCHO

By Bret Easton Ellis

A novel that unflinchingly explores a chilling and murderous darkness in the American soul.

Violence—frequently baroque, indiscriminate violence—committed by the American white male against Native Americans, blacks, women, homosexuals, foreigners, anyone of another ilk, is simply a fact of that country's history. *American Psycho* is a purposeful parody, a grotesque caricature of such a man, a serial killer in the 1980s.

The controversy about *American Psycho* has raised every important issue regarding the role of fiction and of publishing in our society. Bookstores and readers will want to exercise their own judgment.

Be it a photograph by Robert Mapplethorpe, a recording by 2 Live Crew, or even a piece of literature—we live in times when the banning of that which some find objectionable is on the rise. *American Psycho* is being published in this context.

Bret Easton Ellis is the author of *Less Than Zero* and *The Rules of Attraction*.

FICION

268 pages • \$24.95
Hardcover \$30.00
ISBN 0-399-51714-1 (paper)

143.50

MARCH

Had enough of "Spring Cheer"? Don't believe in the Easter Bunny? You might enjoy the following...

Taxi Driver by Paul Schrader (Faber & Faber): Take a trip with Travis Bickle.

Silence of the Lambs by Thomas Harris (SMB): Clarice Starling versus Hannibal Lecter. Cruelty sure is popular these days.

Naked City by Weegoo (DaCapo Press): Photographs of the Big Apple. Fires, murders, the Bowery, Coney Island. Circa the old days.

Dragstone Cowboy by James Fogle (Delta): Bob Hughes and his roving band of junkies.

Blood Meridian by Cormac McCarthy (Picador): The Cowboy travels across the plains. Wonderful prose; a modern-ancient fable.

Panorama of Hell by Hino (Blast Books): Graphic novel reaching into the depths of one man's post-nuclear hell. Japanese Read from back to front. Gruesome.

Ever wonder what people are reading? I do. Renee Rodin, who runs R2B2 Books, took time to write and tell subtext.

PEOPLE ARE READING:
RENEE RODIN

"She unbent her mind afterwards over a book." (Charles Lamb) Me too, after being totally engulfed for a while, I'm finally gathering whatever's left of my mind by concentrating on reading. The west coast is packed with good writers and almost all the books I'm currently interested in (it was hard to narrow it down) were written by locals, more or less, and published in Vancouver. Hot off the press is *Azure Blues* (Talonbooks, \$11.95), the latest masterpiece by poet extraordinaire Gerry Gilbert. Full of gentle incites and sharp perceptions of the quotidian, *Azure Blues* always reaches and often tickles. Very high, and accessible (Gilbert describes it as "user friendly"), you

can open it at any point and easily get into it. As comfortable as soaking in a warm bath—a sheer delight. Gilbert's also got a wonderful photography show happening at the Contemporary Art Gallery (555 Hamilton) until April 6.

Leo Maracle's *Sojourner's Truth* (Press Gang, \$10.95) is a collection of short stories focusing on her experiences as a Native woman. Her style is incredibly direct; her observations powerfully clear. Just out, too is Bobbi Lee: *Indian Rebel* (Woman's Press, Toronto, \$12.95), her autobiography through the 60's and 70's with a chapter about being at Okla this fall. It took a lot of courage for Maracle to share her hard-truth

reminiscences. Given that our "legal" system has once again proven how blatantly and repulsively racist it is, now's a good time to read *A Death Feast in Dindham* by Sun Journalist Terry Glavin. *A Death Feast* is a very readable history of the Gitksan-Wet'swet's and an account of their land claim. Glavin, who is not Native, was asked by the Gitksan to write this—it's accurate and authentic. The book quickly sold out in cloth when it was published this winter. New Star Books has just re-printed it in the more affordable paperback (14.95). Smart decision.

Another book that recently got reissued in paperback is Sky Lee's *The Dis-*

appearing Moon Cafe (Douglas & McIntyre, \$12.95). This well-written and, at times, beautiful novel traces a Chinese family from its beginnings in B.C. (1800's) up to the present generation. The inter-relationships are often very dramatic and much of the material is based on actual events. Post-bill Gibson's *hard2 believe* (Talonbooks, \$11.95) is a total treat. Parts of it are hilariously funny, but there wasn't a piece in it that didn't have some strong affect on me. I'm about to re-read (again) one of my all-time favorites, *The True Story of Ida Johnson* by Sharon Hill, in Saskatoon. *The True Story* is a multi-layered short novel that was an underground classic until it surfaced last year

(D&M, \$10.95). It never dates and, with its tripping from one reality to another, it's a real stunner.

What I'm looking forward to is Dorothy Livesay's autobiography, *Journeys With My Self*, due out in the spring. Livesay, who is now in her '80s, has been fighting for feminism and other progressive thinking, and writing passionate poetry for the past six decades. Her memoir should be fascinating.

As I mentioned earlier, reading is one of the best ways I know to get my head together. You'll find there's tons of good books around, new and used in the libraries, to get off on. So enjoy. And lots of light for us all—it's been a dark winter.

DAVENCI

CLOUDS



1 AWAKE, MY HEAD ACHING THE SMELL OF OZONE AND BURNT FLESH IN MY NOSTRILS. MY ROOM WAS A SHAMBLES --

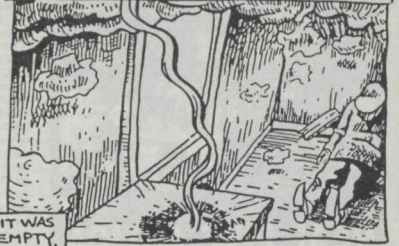


2 EVERYTHING, CHARRED BLACKENED OR BURST.

3 AS I APPROACHED, I SAW A BLACKENED SHADOW BURNT INTO ITS WOODEN SURFACE. HE WAS GONE -- BURNT TO CINDERS -- THERE WAS NO JESUS CHRIST.



4 I NOTICED THE BODIES OF MY FATHER AND TWO POLICEMEN LYING AMIDST THE SMOKING WRECKAGE. I LOOKED TOWARDS THE TABLE, IT WAS EMPTY.



5 RATHER DAZED, I HEARD MY FATHER MOAN, AND STARTED TO STUMBLE OVER TO HIM WHEN I SAW THEM.



6 A TRAIL OF GIGANTIC BLOODY FOOTPRINTS LEADING TO THE OPEN WINDOW.



The Living END

STORY: MARC TULL
ART: JULIAN LAWRENCE
(© 1987)





REAL LIVE ACTION

ROOTS ROUNDUP/ BLAKE BABIES

Town Pump

Friday 22 February

Granted they were missing their sound man and their drummer, but the Blake Babies just weren't as entertaining and lively as I had expected them to be after listening to their interesting LP *Sinners*. In fact, they weren't even lively; all they were was depressing. Lackluster vocals and sloppy playing discouraged even the most avid revelers from abandoning their spots on the outskirts of the dance floor to frolic therein. Mercifully, however, the Blake Babies' set was short and Roots Roundup took the stage. Responding in dreads and tartans, they roused me from my torpor and imparted some of their organically-inspired enthusiasm. In no time at all, impatient Flower Punks plunged from the stage into the affectionate mob posing as a slam-pit below. Roots Roundup's performance of the ever-catchy "Bike Song" and their interpretation of one band member's first snow-bounding experience almost move me to resurrect the words "eclectic" and "imprestible" from their watery graves. But jargon will be

jargon, so let me just say: Roots Roundup-good, Blake Babies-bad. Mindy Abramowitz

THIRD PERSON/CHUNK/ SONNY SHARROCK

Sunday 24 February

Jazz? Well, that depends. Define your terms. If by jazz you mean Skywalk and similar harmless L.A. mush, then no, this isn't jazz. Just like New Kids isn't rock. These three bands are featured on the *Knitting Factory Goes to the Northwest* CD, but the disc is a watered-down version of what you get live.

Third Person makes for challenging listening. Sam Bennett (percussion), Wayne Horvitz (keyboards), and Tom Cora (cello) romp through a series of what must have been group improvisations, but through some undetectable cues managed to give some shape to the music and begin and end each piece as a team. This is disjointed experimentation: just when it seemed like Bennett had established a groove, or Cora had found a cool new way to abuse his cello (this has to be heard to be believed), they would instantaneously transport to

some other planet and start all over again. And a DX-7 has never sounded as wild as Horvitz' did that night. At one point Bennett announced: "Just a note to the lighting man: it's dangerous to assume what's going to happen next."

If Third Person is Ministry/Stockhausen in jazz, Chunk is War. They were so funky you'd expect a cover of "Low Rider." Instead they did "Dear Prudence." The same. Sam Bennett leads this group, with yer basic powertio behind him. Still thrashing about on his electronic percussion, Bennett, with a voice like Randy Newman or Elvis Costello, wailed and whined through a set of rhythmically complex but infinitely funky tunes, "Hell Out Bassment" in 7/8 (you were right, K.G.) from the CD, being one of the best. And despite the available gear, their sound is refreshing in its sparseness.

Last, and regrettably last, on the bill was the Sonny Sharrock Band. Sharrock's solo album *Guitar* had some beautiful sounds to it, and his work with Peter Brottmann and Roland Shannon Jackson in Last Exit is above reproach. The guy can play, no doubt, but some variety in the colour of his sound is sorely lacking. The story is that Sharrock went into hiding for years just to work on his chops. While he was gone he should have learned another mode, and maybe noticed the tone controls on his equipment. And the volume control! Above all else, this band was LOUD. There were moments of brilliance: the amazing bass solo by Charles Ball at the opening of "Kate (Variation on a Theme by Kate Bush)," which appears on their new CD *Whiffle*, and a piece reminiscent of ELP's "Take a Pebble." In which Dave Snyder showed off the M1's great piano sound. But the duelling drunkist solo by Abe Speller and Lance Carter was totally pointless. The band grew mindfully more aggressive, but by the end of the night they were zooming through rock and roll chromata, spy movie music, Mahavishnu Orchestra on speed, and dance music that beat the hell out of any techno/rap/disco. Unfortunately by then my ears had given up.

Oh, well. You can call it jazz if you want to. Tiny Sparks.

NOMEANSNO

Cruel Elephant

Sunday 24 February

OK, so me and the Brunette got this call from Mr. Elephant. He says they've got something really big for us, and maybe we should haul our butts down there. So we schmoove our way in and mingle with the crowd. The mystery band was billed as "Nobody in Particular." Oh, who could it be? The crowd sort of gave it away; every other person was sporting a NoMeansNo T-shirt and Laurie Mercer was rather conspicuous. Apparently everyone in Vancouver was hip to this gig but us. Oh well, we were all in a good mood and MNM rocked out in a long set which they treated as a "practice." The "No" are easily one of the most energetic and powerful bands around. They played tons of old songs such as "Love Thing" and "Dead Bob," plus a load of



Ted: Leonard Whittier

new material which they wanted to test out on the kids in this intimate setting. But aside from their immense musical talent, what sets NoMeansNo apart from other bands is their total confidence on stage. They're funny without being juvenile; they're serious without being pretentious. I guess to help that Rob Wright looks so much like Phil Donahue. In short, NoMeansNo are rock gods; this was the best show I've seen in months. Too bad for everyone who missed out. Finally me and the Brunette witnessed a cop rock happening. Mikey

COP SHOOT COP/ PORK QUEEN

Sunday 3 March

Have you ever actually seen a wall of sound? I have. In fact anyone who saw Cop Shoot Cop probably did. Pork Queen wasn't much to commend on—just a bunch of pretty uninteresting tape loops repeated endlessly with some mind-wrenching recorder to boot. (Yes, he really did incorporate one of those grade school symbols of musical bell into his "loop artistry.") Boring background music. However, since I really didn't pay much attention to it, I wasn't particularly annoyed. But getting back to this wall of sound, one of New York's latest belches, Cop Shoot Cop, played typically raunchy and aggressive, repeatedly asking to have the guitars turned up. Two brave thrashers had their ear-protecting soler paper removed by force with the words, "If we're going to go deaf playing this shit, then you are too." I particularly liked the sheet-metal case behind, on which the drummer pounded mercilessly. Although the guitar/lead singer didn't much like playing in "dimmer theaters," it was a real brain-busting experience. Great stuff. Angle Finley

DONT MEAN MAYBE/ ATLANTIS BUS

Town Pump

Thursday 7 March

Monday, Tuesday and Wednesday had been cruelly toying with my sanity and I didn't force a whole lot of hope for the rest of the week either as I walked through the front doors of the Town Pump. Tired, grumpy and cynical as hell, I figured I would put my fate in the hands of a higher power—beer—and see if things might just take a turn for the better. And what do ya know, they did.

Atlantis Bus, one of

Vancouver's better, but unfortunately not lesser-known, local talents, got things off to a great start with a particularly energetic performance of folk-influenced rock with an edge—and great beat. Next up was LA's Don't Mean Maybe. Despite the rather cheery name, this band was a pleasant surprise. These three guys produced the kind of straight-ahead, don't-give-a-fuck punk sound that's been all but missing on the Vancouver music scene lately. The band reminded me of early DOA, minus the crude and lewd stage presentation that gave that band its immortal reputation. Overall, the whole evening was a welcomed bright spot to an otherwise scary week. Katrina Xilinas

SCREAMING TREES/ NIRVANA/ DOUGHOOPS/WONGS

Commodore Ballroom

Friday 8 March

Lost deep in the carnivorous, cavernous Commodore, the Wongs rocked out their heavy, metal-tinged tunes to a largely uninterested college crowd. Still, it didn't slow down Chi from being his usual manic self and screaming to those who cared. Next up were the Doughboys—whose merchandizing department makes T-shirt selection at a New Kids concert look lame—with their schlocky brand of "We are really good and could make it but the whole music industry is against us" calculated college-commercial rock. Their hair looks like a marketing decision and their Axl Rose hip-shakes make them look like a choreographed Top 40 cover band who would get the shit kicked out of them at nursery school, let alone Club 88 in Langley. And while I'm at it, did anybody notice that Nirvana kinda blew? Oh sure, they played their "hits," and everybody

bounded up and down, guys with rugby shirts and cowboy boots slammed and got sweaty and then bragged about it to their girlfriends in black miniskirts while the "alternative" music crowd congratulated each other on their latest find now that the Happy Mondays are played on CFMT. But man, didn't anybody watch the band? They were just playing around; they had your money, they didn't care. Doesn't anybody remember the glazed eyes, the raw emotion, the wrecked guitars, the fuckin' power of Nirvana just a year and a half ago? On the other hand, the Screaming Trees, who tend to put out winny vinyl, just rocked. Now THAT's rock 'n' roll, that's a band living, feeling like music, regardless of what it sounds like. But damn it sounded good: frenzied raw guitar and those killer vocals. As for the Mudhoney superjam, I could've weaved less. Just one pipe-smoking, tired-sports-coated, apathetic, leaning-against-the-back-wall-complaining boy's opinion. Fuck you! Bruno

TAD/HELMET/ LOVE BATTERY

Town Pump

Saturday 9 March

Love Battery are living proof that Sub Pop will put out a record to record just about anybody. They blew hard. Really hard. Fuckin' Helmet, on the other hand, ragged. Mainlining from New York, their all-too-short set kicked ass, booty, crack and any other and reference you could possibly dream up. These are four clean-cut, freshly-showered athletic types whose musical assault destroys anyone. When they launched into a Melvin cover on their second song, I shot my pants and my friend passed out. Unbelievably devastating. If you can believe it their Amphetamine Reptile record *Strap It On* is even

Screaming Trees: Leonard Whittier



30 DISORDER



Cop Shoot Cop: Kica Korth

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presents... The second in a series of sales and special events. More majorly cool Cargo releases are on sale from April 1-15 for the extra super low prices of...

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Velvet Underground tribute album which features Nirvana, Buffalo Tom, Galaxie 500, Screaming Trees, Ride, Telescopes and James

JACK OFFICERS - Digital Dump (Rough Trade)

Weird danceable shit from Gibby and Jeff of the Butthole Surfers. If you don't wanna dance then we have the new Buttholes for ya.

NOVA MOB - Last Days of Pompeii (Rough Trade)

Former Husker Du drummer/singer Grant Hart jumps out from behind his kit to sing and play guitar in Nova Mob.

THE KLF - Chill Out (Waxtrax)

"What Time is Love" was the #1 UK hit. This is the album everyone has been asking for.

ACCUSED - Grinning Like an Undertaker (Nastymix)

More splatter rock than these Seattle lads. Produced by Jack Endino.

SHADOWY MEN ON A SHADOWY PLANET - Savy Show Stoppers (Cargo)

Canada's own truly excellent instrumental garage/surf/pop/TV theme combo. One of our biggest sellers is now on sale.

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ALSTON BECKET CYRUS

Teaser
Cocoa
For soca fans, *Teaser* offers a slightly slower soca rhythm with humorous lyrics, and a refrain that stays in the tradition of sing along, party-time song. This 12" has done rather well in New York, and seems to be able to get a crowd moving. On the flip side is a great dance hall cross-over version by the DJ, "Shane Wash Daddy," which adds more energy to the song with a rapid but familiar DJ style. Not hugely innovative, but the strong musical backing makes it a worthwhile addition to any soca collection. **Russ Hergert**

BEAT HAPPENING

Dreamy
K
What is about a band that can trigger such extreme adoration or disdain as Beat Happening does? Just like the blurry cover of this album (and the blurry grey vinyl within), there's always been something about Beat Happening that's just a little bit (well, often a lot) off-kilter, off-focus, off-key, yet somehow very lovely (to me at least). A band in which, among other things but most importantly, there's a guy who many say can't sing (at least not according to the conventional idea of "sing"). But really, how can anyone scoff at them? They're the musical equivalent of a wet puppy that has been kicked too much, but still returns with your slippers. But don't get me wrong this isn't sympathy-like, it's recognition-like. *Dreamy* is called and dreamy it is, they're their "Dreamy" tune is nowhere in sight. A near-perfect bitter-sweet pop album, it's music that makes me wanna cry. Join in sing along. **Rosena**

tap his/her feet. My favourites are "Soul Food," "Rollin' With My Eyes," "Fannie Mae," "Just Your Fool," "The first two composed by Bishop, the latter two by rather obscure blues types from many moons ago. Put this cassette in the AC Delco stereo of your 1978 Chevy Caprice Classic and go drivin' down to yer favourite fishin' hole. **David Longridge**

BRUJERIA

Demonica
Nemeses
The scariest band Jiggle has heard in a long time. Apparently these five GG Allin look-alikes are from Los Angeles but they sing in Spanish; rather they gurgle evil-sounding shit in Spanish. Extremely heavy fast muddy-sounding thrash with vocals reminiscent of a brutal prison rape. **Ykott Gav**

DIVINYLS

DIVINYLS
A&M-Virgin
In the early '80s the Divinyls seemed destined to clamber on the North American FM rock stations bandwagon; the "Boys in Town" single from their first album was a hard pile-driver of a song. Lead singer Christina Amphlett countered rock sirens Pat Benatar, queen of R.E.'s FM radio. The Divinyls were off and running with appearances in the movie *Monkey Grip*; they did all the songs for the soundtrack and their "Boys in Town" video had a run on MTV.

But after their second album, produced by Mike Chapman, the Divinyls splintered and only Amphlett and guitarist Mark McIntire were left to continue. This reduced version of the Divinyls put out a third album that seemed to go nowhere except into cut-out bins. Well, Amphlett and McIntire have gone ahead and with a new record company, intent on making themselves stardom in the world of MOR FM radio. Their new release is well-produced with enough catchy riffs to set any yuppie's toe a-tappin' while driving in rush hour in his or her Beemer. Even the graphics suggest the Divinyls are destined to undergo a thrash of MOR-don't be female scream stardom. But this album is robbed of the impact of their earlier work. While

I've enjoyed some of the Divinyls releases in the past, the band now seem too slick. *Divinyls* seems, well, just so calculated. **Greg Garlick**

FISHWIFE

Snail Killer
Cargo-Headhunter
Fishwife are one of those bands that are a nightmare to classify. They're kind of quirky quirky jazz-funk, "change-core." You really need to hear it to fully comprehend the glory of *Snail Killer*. One of the highlights of Fishwife is the vocalist Ryan Foxe. He has the weirdest half-singing, half-shouting voice: totally expressive and powerful. All of the songs on this album are dripping with tongue-in-cheek humour and sarcasm. "Fuddy Duddy" contains the literary masterpiece: "I was at an art fair party swimming in a small pool/When my friend Lisa showed everyone her tattoo." Fishwife are a raw bundle of fun. Even geeks will dig on this album. **Mikey**

THE HOLLOW MEN

Cresta
BMG-Arista
This unremarkable CD comes complete with a sleeve that is almost, well, alright. It's more interesting in the music. The Gorbach-esque caricature is the one to look out for—it's quite cute really. With promising titles like "Louder Than God" and "Headcrack" it was quite a disappointment to find that everything the Hollow Men had to offer was just that, HOLLOW. All the tracks sound the same: unobtrusive filler music that's evening at-home with your parents. **Antje Rauwerda**

LIVIN' IN A POWDER KEG AND GIVIN' OFF SPARKS

Issues #9 and #10
Full Force Productions
Well, the last two issues have arrived and they are hot, hot, hot. Highly recommended for freestyle, rap, and control lovers, these thick (80+ full pages) "zines go beyond anything else out there. Essentially collections of clippings with some artwork, writing and reader letters, these publications take the subculture of public trash to the edge. Full Force Frank has no holds when he puts together sections on foot fetishes, amputee sex, child abuse, rape, torture and murder. Inspired psychosis. Think you are a pretty liberal person? Just take a wander through the letters section where people describe their favourite kind of torture, or how to plan the perfect mass murder. Lock your doors; these geniuses are for real. These people admit their problems, and rather than solve them, seek to exploit them. Other highlights include full-colour xeroxes from Michael Diana of Boiled Angel and contact addresses for a few murderers doing time. Write to Full Force Productions, 453 Bay Ridge Avenue, Suite 6614, Brooklyn, NY 11220. Don't put anything other than the above on the envelope, and Frank will send you back a consent form to be before you can order any zines. Good luck in getting these across the border. **Gav**

WHAT GOES ON

Issue #4
Velvet Underground Appreciation Society
For five years this zine gets you just about everything a Velvet junkie could possibly want: a flexi-disc featuring an interview with Lou, John, Sterling and Bob describing their brief reunion last year in Jouy-en-Josas, a full review in France (yeah, I didn't hear anything about it either), a very in-depth interview with Mike Tucker, as well as one with her 16-year-old punk rock daughter Kerry, and tons of other VU info. The MOR interview is really amazing though because her down-to-earth comments about the history of the Velvet Underground appear, a very in-depth interview with the memoir Reed and Cale interviews of the past, this largely due to their daunting, often overpowering, personas. A lot of care goes into this mag: Penn Jillette (of magicians Penn and Teller fame) even put up some money for this issue. Send your cheque to: The Velvet Underground Appreciation Society, 5721 SE Laguna Avenue, Suite Florida, 34997-78-28. Just don't expect Issue 5 to come out too soon, I've been subscribed for nearly ten years and I've received three issues in total. **Steve Richards**

of music and interviews that captures the moment when the Wallers were about to storm the popular music scene, and allows a first-hand glimpse of the man behind the music. Most of the tracks are familiar Wallers songs, but they are unique, alternate versions taken from a small San Francisco recording session on the heels of their first brief American tour in 1973. They are crisp, poignant examples of music captured exactly the way the Wallers wanted it to sound, with a natural flow that often takes the songs into extended jams as the band lets the music dictate the length of the songs. Versions of "Rastaman Chant" and "Burnin' & Lootin'" are particularly good examples of Bob and the band becoming part of the music. In addition, the album contains a live recording of "I Shot The Sheriff," and three rare, never before released studio recordings of "Talkin' Blues," "Bend Down Low," and the gem of the album, "Am-A-De-De." We can thank Roger Steffens' eight years of prodding Island Records for the release of this wicked version of the latter. Bob goes so far as to insert a line from James Brown while creating a playful, scintillating, even sexual, play on words. It has to be heard. Another track worth mentioning (as they all should be) is Tosh's powerful version of "You Can't Blame The Youth." Interspersed between songs are well-placed, interesting excerpts of a rare 1975 interview with Bob Marley reflecting on his music, its origins, and his unique, positive view on life. In a combination style, this close-up experience with the man and his songs offers a refreshing perspective with excellent music, and poignant comments from its creator. Simply a must have. **Russ Hergert**

NOFX

Ribbed
Epithat
Fat Mike and crew are back with yet another offering of So Cal punk. Not bad, and definitely not metal, just plain old punk. They sound like Bad Religion a lot of the time, the only difference is, you can understand the lyrics 'cause unlike BR, NOFX are definitely not lyrical brain surgeons. Kind of retro, very fun. Catch them at the Cruel Elephant April 5. **Gav**

FUTURE RAP

BY ADAM SLOAN

With SUMMER APPROACHING fast, everybody is trying to get their releases out to be "boom!" from the cars when the good weather hits. Here's a rundown of a few recent offerings.

Monie Love, who has appeared on albums by Queen Latifah and the Jungle Brothers, has her own out now called *Down to Earth* on the Cool Tempo label (distributed by MCA-Chrysalis). Originally from England, she is now based in New York and has put together quite a long (69 minute) and impressive debut. Afrika Baby Bam-bam-bam of the Jungle Brothers helped out on about half the tracks, as is evident by their genuine funky-ness. Most tracks on the album have a quick, danceable, bright-sounding rhythm to them, and some of these accessible raps even hit the house sound. Monie Love's raps are definitely worth listening to, as she's always saying something intelligent or at least putting things under a different light, giving a female point of view sorely needed in this male-dominated field of music. But she also occasionally likes to have fun. Andy Cox and David Steele of the Fine Young Cannibals help out on four tracks, although their FYC sound is only obvious on one. "Monie in the Middle" and "It's a Shame (My Sister)" feature legendary bass player Bootsy Collins in the mix and should soon be putting the funk and the message back on the dancefloor. Two other excellent tracks are "Don't Funk Wit the Mo"

and "Sweeney Swiney," the latter a rap (with De La Soul doing some backing vocals) about what Monie thinks of people who eat meat, following in the footsteps of BDP's "Beef." A few of the eighteen songs could have been cut to make a more coherent album, but this way there's sure to be something to please everybody.

Young Black Teenagers—already famous for their hit "Nobody Knows Kelli" and the fact that, unlike what their name suggests, they're four white guys—have just released their full-length album on SOUL (Sound of Urban Listeners Records, distributed by MCA), operated by Bill Stephure of Def Jam Records fame. The production on this self-titled album is excellent and, as is obvious from one listen, is produced by Public Enemy's Bomb Squad team of Hank and Keith Shocklee and G.G. Wiz. But the Young Black Teenagers' raps, although backed by the hippest sound in rap today, have that corny Beastie Boys style. Despite this major shortcoming, the album should still sell great since a large amount of rap music buyers are white and/or attracted to controversial titles like "Daddy Called Me Nigga Cause I Liked to Rhyme" and "Proud To Be Black." The Bomb Squad get back at Madonna on "To My Donna" for stealing a Public Enemy sample from PE's instrumental "Security of the First World" on the *I Take a Nation of Million to Hold Us Back* album. The sample formed the basis for her hit "Justify My

Love."

An overlooked older release definitely worth mentioning is **Criminal Nation's** debut, *Release the Pressure*. These Seattle rappers on Nasty Mix (A&M distributes) put out some of the hardest, maddest, baddest rap around while swearing only where it's needed. They are pro-black in the raps and they slam down the lyrics to a hyped drum machine and sample-powered beat. They are really into the funk, as you can hear on "I'm Rollin'," with lyrics flowin' practically the whole way through the five- and a-half-minute song, and old Parliament and other old funk samples in the mix. And if you want to hear hard, listen to "Take No Prisoners."

Main Source are another brand new rap group on the scene. The trio have just had their first record, *Breaking Atoms*, put out by Wild Pitch Records (distributed by Attila). They sound like the Jungle Brothers/A Tribe Called Quest clan, but add their own twist to things, with the occasional live keyboard line thrown in. They don't sell out to house music and they're not anywhere near Public Enemy's hard rap; they just fit somewhere in between. Some of the raps are clever—in "Just a Friendly Game of Baseball," the police are the batters and shooting a brother is a hit—but most of the raps, while creative and clever, aren't delivered with as much enthusiasm as they could be. Their production is also a bit muddy compared to their competition who obviously have more money to throw at it.

An excellent new release by the **Stereo MCs** has hit the streets. Supernatural on 4th & B'way (distributed by A&M-Island) is the follow-up to the British group's self-titled debut EP on Gee Street. Rob B, the Head, and Owen If get help on this release from Afrika Baby Bam-bam-bam who raps on two tracks. Most tracks are based on old funk grooves from the early '70s, many of which have not yet been found by other rappers, but are still way funky. Rob B's lyrics are excellent most of the time; the typical rap clichés are replaced by clever allusions expressed in his articulate English style of rapping. "Whatta Gonna Do?" with Afrika is a great track, as is "Goin' Back to the Wild," and most of the other fourteen tracks, too.

The top rap group for this month is **Gang Starr** for their intelligent raps from the *Guru*, and fresh style and truly creative scratches from DJ Premier. Their album, *Step into the Arena*, is distributed by MCA-Chrysalis.

Word Out.

BY FELICITY DUNBAR

Another MONTH CLOSER to summer and another month of singles to talk about.

The Scarlet Drops are a three-piece from Nepean, Ontario with a single out of Massachusetts's Harriet Records. "Sweet Happiness" features Shadowy Men—reggae music topped with perky/queasy girl vocals. The B side, "I See You," has uninteresting boy vocals and some wanking guitar solos. Highly derivative, but hey, they're politically correct: "Scarlet Drops urge everyone in America and Canada to support native peoples in their struggle for 'justice,' 'equality,' and 'respect.'"

Iggy fans will be glad to know **Bomp Records** (7112 Burbank, CA 91510) have released the classic *Raw Power* out-takes. "I Got A Right" and "Gimme Some Skin." Originally released in 1977 by a French fan club, this is prime Stooges.

Germany's Weed Productions (Sonnhalde 45 7000 Freiburg, Germany) recently sent us some stuff including a four-song 7" by Victoria's own **Stick Farm**, produced by ex-Shohead, Scott Henderson, and also a compilation of Greek, American and German bands called *16 Gays Against The Rest of the World, Volume 1*. Some good tunes for your next rockabilly bar-b-q are NYC's **Norton Records** 7" releases by "The Great" **Gaylord** - *The Sultan of Squat*,

and the A-Bones. These four songs have lots of fast, throaty vocals and some good anal-retentive lyrics. Remember: "The Twist is alright but it's out of date... Do The Squat."

For more hefty guitar noise from **eMpty Records**, check out the **Furnes' Ways to Enjoy Life**. Nothing new, even the requisite *Reciprocal/Charts*



Peterson connection. Just good drunken party rubble.

"Eat My Dust 777" Oh geez, a Tribute to **Dust Blair**!! I read all about this musical ensemble in the pages of Seattle's *Backlash*. And alright, to I was one of the suckers who lined Dust Blair's pockets with a couple bucks for their cassette. It was (and this tribute is) just the perfect thing for a quiz, even quining in at home with a good book. Ah, the

lovely melodist! Especially check out the supreme interpretation here of "Li-pou-son by Love" by the longtime silent Stagnant H2O. Thank god, they're still around!

If you have a chance hear their tunes on both the *Hellingham Comp II* and *Joy of Six* compilation cassettes a while back, you would no doubt have the impression that **Thin Men** are cringely-funny and book-laden. Their own cassette *A Round Hear* from 1989 presented a rather confusing mixture of hard-driving rock and kinda early '80s-ish guitar noodling, giving you the impression that they're either incredibly versatile or incredibly wishy washy. With their new 7" "Watching" b/w "Girlfriendorbo" (nooh, clever title, non?), they've chopped away the excess and come up with a straight forward rock'n'roll 7". Still catchy, still hard-driving. N.B: Is the photo on the back supposed to be upside down or what?

The **Son of Man 7"** is the third in the trio of recent Stankton releases but I don't have it, I don't know... their cassette was good though.

Finally, although it's really old, it's a rare oddity and with the upcoming gig, I think it's worth talking about. It's the **Merge/Leopard Gecko/Simple Machines** label collaboration entitled *Three's Company*. This compilation has stuff by **Geek**, **Superchunk**, and **Seaweed**, three bands that toured

about and had such good fun, they decided to put out a 7". *Goes in quiet, comes out loud! Workin' from the inside out!* from "Garlic" by Superchunk. A lot of guitars but all distinctive. Seaweed's Aaron Stauffer has a really good voice but Geek's "Shit!" is the weakest song, kinda heavy surf rock stuff. I'm lookin' forward to the show. Seaweed and Superchunk are playing at the Cruel Elephant on the 13th.

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CHAUNCEY

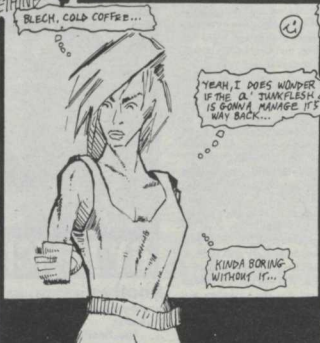
TUNKFLESH

OH, THAT'S RIGHT. THIS IS THE BRAND NEW BLEEMING DECADE... WELL, EXCUSE ME FOR NOT SPARRING IN PROBABLY LIL FITS OF EPILEPTIC GLEE, BUT I'D DEFINITELY SAY THAT THE ART OF DEATH HASN'T FINALLY OUTSTRIPPED ANY OTHER "ART" THE ONLY OTHER ANIMALS THAT KILL AS OFTEN AS WE DO, ARE OLD LIONS, WITH BAD TEETH, AND WEASLELS, AND THOSE PORS SAPS DON'T EVEN RATE... WE ALL OF US, ARE SMELLY STUPID BRUTES WITH LOW I.Q.'S & AWFUL ATTITUDE... SO LOW, MEAN AND JUNK PLAIN DUMBS I DUBST WE CAN EVEN CRAM. BUT THIS MESS WE MADE, IF WE WERE HELPED BY THE GODS THEMSELVES, WELL, I STILL GOT HOPE...



"RAIN, RAIN, GO AWAY, MELT MY FACE SOME OTHER DAY..."

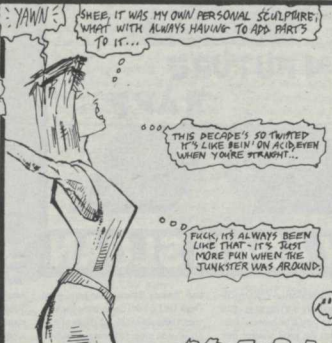
OMELIA POWERS' FATE'



BLECH, COLD COFFE...

"YEAH, I DO WONDER IF THE OL' TUNKFLESH IS GONNA CHANGE IT'S WAY BACK..."

"KINDA BORING WITHOUT IT..."



"YAWN"

"SHEE, IT WAS MY OWN PERSONAL SCULPTURE, WHAT WITH ALWAYS HAVING TO ADD PARTS TO IT..."

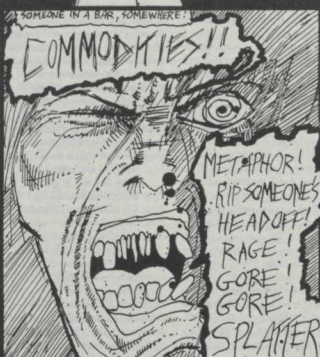
"THIS DECADE'S SO TWISTED IT'S LIKE BEIN' ON ACID, EVEN WHEN YOU'RE STRAIGHT..."

"FUCK, IT'S ALWAYS BEEN LIKE THAT - IT'S JUST MORE FUN WHEN THE TUNKSTER WAS AROUND."



"BOREDOM..."

"HEY, I KNOW... I'LL JUST FADE OUT FOR A FEW SECONDS..."



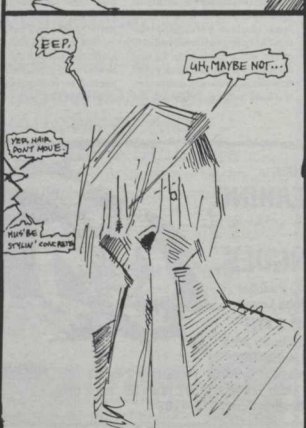
SOMEONE IN A BAR, SOMEWHERE...
COMMODITIES!!

METAPHOR!
RIP SOMEONE'S HEAD OFF!
RAGE!
GORE!
GORE!
SPLATTER!



HEAVY DEATH TOLL - IN OTHER WORDS, FEAR PATRONS - WHERE DO THOUGHT END, AND REALITY BEGIN? WHAT IS NOT THOUGHT? REPLY, AND I'LL SUCK THE DAMN GRISTLE OFF YER BONES! KILL REIN DESTROY!!

"WH... GOT ANY FREQUANCY? REALITY? BIN A LITTLE HARSH, LATELY..."

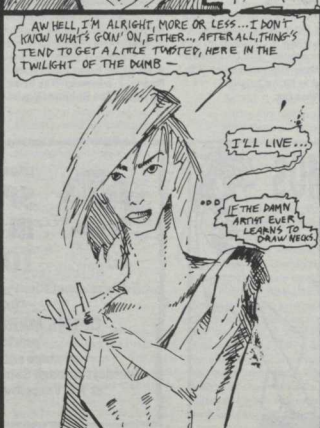


"EEP"

"UH, MAYBE NOT..."

"YER HAIR DON'T MOVE"

"YOU'VE GOT TO BE A BITTER"



"AW HELL, I'M ALRIGHT, MORE OR LESS... I DON'T KNOW WHAT'S GOIN' ON, EITHER... AFTER ALL, THINGS TEND TO GET A LITTLE TWISTED, HERE IN THE TWILIGHT OF THE DUMBS -"

"I'LL LIVE..."

"... IF THE DAMN ARTIST EVER LEARNS TO DRAW REGS."



"I JUST WISH I WASN'T SO FUCKIN' BORED!!!!"

"YOL - YER GET THE FEELIN' THIS GIRLS A LITTLE NERVOUS. IN THIS AGE, THAT'S GOOD NEWS. HEY! JUST SAY 'A GOOD SCUD IS A FRIEND, INDEED!' IF YOU'RE REINACTING, OR A B-52."



CHARTS

Not for anger and despair, but for peace and a kind of home - suicide note of Lewis Hill, founder of KPFA Berkeley, 1957

SELECTED TOP THINGS

Smell the Bilet (alternating Sundays 6:00-8:00PM)

- Morgoth "White Galaxy"
- Sac-Mofo "Wake Up and Smell the Pussy"
- Front 242 "Rhythm of Time"
- Man/Slave Relationship "The Desire to Castrate Father"
- Steinsky and Mass Media "The Motorcycle Sped On"
- Krator "Flag of Hate" live
- Martyn Bates "Glow of Light"
- Vasilak "Into the Circle"
- Ween "Mushroom Festival in Hell"
- Scarlatt "Chemical Imbalance"

Mechanical Objekt Noise (Mondays 1:15-3:00PM)

- Front Line Assembly "Virus" 12" (Third Mind)
- Chris Connolly "Slowway" 12" (Cargo/Wax Trax)
- Cyberkiff "Nothing Slays" 12" (Cargo/Wax Trax)
- Boris Mikell "Heresy" (A&M/Virgin-Corollene)
- Pacific "Spoon Breaker" 12" EP (Touch & Go/Wide)
- 1000 Homo DJs "Supernatural" (Wax Trax Sampler #2)
- the Thrill Kill "Days of Sine and Roses" (Cargo/Wax Trax)
- KMFDM "Native" (Cargo/Wax Trax)
- Dead of The Night "Clicker" (Wax Trax Sampler #2)
- Various Artists "Death of Vinyl" (don't enterainment)
- In SoHo Voice "Sequences" (Antler-Subway)

Contents Under Pressure (Wednesdays 1:15-3:00PM)

- CRANES "Inescapable" 12" EP (Dedicated)
- The Great Kat "Beethoven on Speed" (Cargo/Roadcase)
- Tooth & Nail "In Hysteria" 12" EP (Touch & Go)
- Jello Biafra & NoMeansNo "The Sky is Falling" (Fringe/Alternative Tent)
- Front 242 "Tyranny For You" (Sony/Epic)
- Chris Connolly "Slowway" 12" (Cargo/Wax Trax)
- Various Artists "Crack of a Belgian Whip" (Cargo/KO)
- 2 Bad "Isol Tree" (X-Mist)
- Allen Sex Fiend "Cure" (Sincin/Ancagram)

Journey to the Soft Chewy Centre of the Universe (Fridays 12:30-4:00AM)

- Choking at the Pump
- Listening review notes to same and finding them again
- Old "4 Points of Smack" (demo)
- Factor X "AntiBlast" (demo)
- Gitche "Kryphon" (demo)
- Bob Holman/Ten "1990" (Knitting Factory #4)
- Hearing what Club DD is doing now (basically nothing)

Power Chord (Saturdays 12:15-3:00PM)

- Cyclone Temple "I Hate Therefore I Am" (Combat)
- Deaf of God "Within the Veil" (Warner)
- Dread Angel "Time Does Not Heal" (Combat)
- Wrathchild America "3-D" (Atlantic)
- Megadeth "Rat in the Face" (Capitol/Epic)
- Mohammed "1916" CD-5 (Sony/Wig)
- Holloween "Pink Bubbles Go Ape" (Capitol/Epic)
- Head Church "Human Factor" (Sony/Epic)
- Melchior "Victims of Deception" (Roadcase)
- Septifera "Arie" (RC)

In Effect (Saturdays 12:15-5:00PM)

- Go-Top "Who's Gonna Take the Weight?"
- Young Black Teenagers "Punks, Lies & Vile Gestures"
- Chubb Rock "I Got Em Right"
- O.G. & De Bulldogs "I Treat to Have It"
- Various MC "Use Baby"
- Dream Warriors "Face in the Basin"
- Main Source "Lookin' Out the Front Door"
- BS2 - The Prince of Rap "Rap to the World"
- "Movement"

LONG GROOOOOVES 100

- Spermbirds "Common Thread" (X-Mist)
- Various Artists "Satyricon" (Juggler)
- Various Artists "Death of Vinyl" (don't enterainment)
- Benegade Soundwave "In Dub" (Warner/Mute)
- Screaming Trees "Uncle Anesthesia" (Sony/Epic)
- Jello Biafra & NoMeansNo "The Sky is Falling" (Fringe/Alt. Tentacles)
- Animal Slaves "A Fine End" (Animal Slaves/Cargo)
- Front 242 "Tyranny For You" (Sony/Epic)
- Various Artists "Bobbing For Pavement Volume Two" (Rat House)
- 2 Bad "Isol Tree" (X-Mist)
- 1/2 Japanese "We Are Those Who Ache With..." (TEC/Elemental)
- Montreal Jubilation Gospel Choir "Jubilation III" (Justin Time)
- Morgoth "Eternal Fall" (Century Media)
- Pitchfork "Eucalyptus" (Cargo + Nemesis)
- 2 Bad "Isol Tree" (X-Mist)
- Kitchens of Distinction "Strange Free" (A&M + One Little Indian)
- Stereo MCs "Supernatural" (A&M/Island)
- Dinosaur Jr. "Green Mind" (Warner/Bonco) (Negro)
- Boiled in Lead "Orb" (Fetish/A-Morion)
- Julika "The Best of Julika" (Rhythm Safari)
- Monie Love "Down to Earth" (MCA/Chrysalis)
- Various Artists "Integrity Collection" (Antler-Subway/Integrity)
- Various Artists "Mammal Abn Obn" (Shock - Caspado)
- Bob Throver "In Battle There is No Law" (Future Shock/Silent Stream)
- Ugly Food "Seneca Boulevard" (X-Mist)
- Silverfish "Fat Ass" (Touch & Go/Southern Studies)
- 1/2 Japanese "Small Killer" (Cargo + Headcase)
- Flag of Democracy "Down with People" (Rave)
- Beautiful Soup "Choke" (PolyGram/London)
- Denitests "Heads and How to Read Them" (Antler-Subway/Integrity)
- Wastefire "Kil Uncle Underway" (Body)
- Blackhouse "The Father, the Son, and the Holy Spirit" (A&M/Island)
- Bob Marley "Talkin' Blues" (A&M/Island)
- Various Artists "Raw MEAT Volume Two" (MEAT + Epidemic)
- Various Artists "Best of World Music" (Rhythm Safari)
- Wachmen "Beyond the Beyond" (Warner/Mute)
- Noble Watts & Not Adderly "Noble & Not (chicken + King Snakes)"
- Olivekwan "Sap" (Cargo + Nemesis)
- Various Artists "Green Cat Island" (Justin Time)
- Token Entry "The Weight of the World" (Cargo + Emerald)
- Various Artists "Hard Case" (Green Linnet)
- Champion Jack Dupree "Back Home in New O" (Festival Under)
- Blackhouse "Material World" (Late Frits)
- Blackhouse "Digital Pump" (Rat House)
- The Great Kat "Beethoven on Speed" (Cargo/Roadcase)
- Leaving Trains "Sleeping Underwater" (Survivors/ST)
- Son House "Della Bliss" (Biograph)
- Amberlous Lovers "Last Woman Standing" (A&M/Island)
- Adamski "Musical Phantasm" (MCA)
- Main Source "Breaking Alons" (Africa + Wild Planet)
- EPMD "Business As Usual" (Sony/Columbia)
- Ranc Machells "Timezone" (Black)
- Sodas "Swallowed in Black" (Cargo/Roadcase)
- Demolition Hammer "Tortured Existence" (Century Media)
- Jerry Jeff Walker "Navajo Rug" (A&M/Ryko)
- Witcher Prophets "Temperance Hotel" (Gloria)
- Albert Collins "Ice Man" (A&M/Virgin)
- Gangstar "Step in the Arena" (MCA/Chrysalis)
- Cyclone Temple "I Hate Therefore I Am" (Combat + Relativity)
- Perfect Disaster "Heaven Sent" (Frits)
- Jack Frost "Jack Frost" (BMG + Arista)
- Eleventh Dream Day "Lived to Tell" (Warner + Atlantic)
- Dread Angel "Time Does Not Heal" (Combat + Relativity)
- Time for a Witness (A&M + Virgin/Tone)
- Joe Tabor with Oyster Band "Freedom and Rain" (A&M/Ryko)
- Rheotatics "Melvin" (Incept)
- Mouth Music "Mouth Music" (A&M/Ryko)
- Gibson Bros "The Man Who Loved Couch Dancing" (Homestead)
- HP Zink "Beyond It All/Fire"
- Cris Williamson "Best of (Olive)"
- Lightnin' Hopkins "Lightnin' Hopkins (Festival + Follows)"
- De Wafer Off "Homesteaders" (X-Mist)
- Joe Beard "No More Cherry Ripe" (King Snakes)
- Young Black Teenagers "Young Black Teenagers" (MCA + S.O.U.L.)
- Various Artists "Beats: A Collection of Jazz Songs" (TEC + Eternal)
- Universal Congress Of "The Sad and Tragic Demise" (Fusion + Enemy)
- Cracked Brain (Shock + Noise)
- Cancer "To the Gay End" (Future Shock/Silent Stream)
- Bois Hog "Cold Hands" (Amphetamine Reptile)
- Sonny Sharrock Band "Highlife" (Fusion + Enemy)
- All About "Journey" (Trickles)
- The Karmavores "Touchwood" (Punch City)
- Heretics "Mass Hysteria" (Fringe)
- Various Artists "Doomsday News Volume 3" (BMG + Noise)
- Happy Family "Lucky" (GO Slaughter/Warrior)
- Go-Top "Footprints" (Trickles)
- Frank Morgan "A Lovesome Thing" (A&M/Island)
- Greggory & Collier "Love is A Strange Halo" (Capitol + Rhino)
- World of Skin "Ten Songs for Another World" (Tough Trade + Young Gods)
- Writer "Info Darkness" (Future Shock)
- Allen Sex Fiend "Cure" (Sincin/Ancagram)
- Fairport Convention "The Five Seasons" (Tough Trade + New Route)
- Krator "Corns of South" (CBS)
- Ryuchi Sakamoto "The Sheltering Sky" - Soundtrack (A&M/Virgin)

SHORT GROOVES 50

- Tad "Jack Pepp" CD-5 (Sub Pop)
- The Cranes "Inescapable" 12" EP (Dedicated)
- Bulldozers "Hurdy Gurdy Man" CD-5 (Warner/Hough Trade)
- Chris Connolly "Slowway" 12" (Cargo/Wax Trax)
- Lifers Group "The Real Deal" 12" (Warner/Hollywood)
- Front 242 "Gripped By Fear" CD-5 (Sony/Epic)
- Nirvana by Word "split" 7" (Sub Pop)
- Ben Against "Born Against" (Warner)
- Various Artists "Real Men Don't Rock Themselfs" 7" EP (Tash Can)
- Various Artists "7 Magazine" 7" EP (7 Magazine)
- Posh "Different Drum" 7" (O)
- Smuggler "Up and Down" 7" (O)
- Beautiful Happiness "Something Sonic" 12" (Cherry)
- Replacements "Don't Buy Or Sell" CD-5 (Warner + Reprise)
- Mohammed "The One to Sing the Blues" CD-5 (Sony/Wig)
- Scarlatt "Sweet Happiness" 7" (Scarlatt)
- Machine Gun Macbeth "Prison Song" 7" (Belly)
- Red Red Weat "Hot Nickerly Trunk Music" 7" (Perishable)
- Jesus Lard "Mouth Breather" 7" (Touch & Go)
- Scarlatt "Sweet Happiness" 7" (Scarlatt)
- Gulliano Spiga "Pinky" 7" (GS Music)
- Rat of Unusual Size "Can't Call You" 7" (Vital Music)
- Johnny Legend "Rubber Room" 7" (Diaryus)
- Popshow "Outta My Hair" 7" (Community 3)
- Seaweed "Deeproot" 7" (O)
- The Gits "Precious Blood" 7" (Big Flame)
- Diggs "Headies" 7" (Touch & Go)
- Workdogs "Haunted House of Love" 7" (Vital Music)
- Layla Zilona "Southpaw Under the Nail" (Nevo)
- The New Wind "Should I Stay?" 7" (Capitol)
- Pickles "It is Done" 12" (Doc)
- 16-16 "Nothing Feels" 12" (Cherry)
- Bark Psychosis "Windowpane" 12" (Cargo/Wax Trax)
- Coil "Whipping Boy" 12" EP (Cherry)
- Sheed B "Grit's Gonna Getch" 12" (Cherry)
- Where's the Beach "Suckin'" 12" (Mantra)
- Uncle Tupelo "I Got Drunk" 7" (Rockville)
- Leaders of the New School "Case of the PTA" CD-5 (Elektra)
- Downtown Science "Radioactive" CD-5 (Sony/Columbia)
- Definition of Sound "Now is Tomorrow" CD-5 (Cardiac)
- Al Perry & the Cattle "Guns & Bitter" 7" EP (ERL)
- Freemason "To Life, To Movie, To Live" 7" EP (MCA + Columbia)
- Isora "Always Out of..." 7" EP (Force Majeure)
- Almighty Lunabacks of Death "Vowel Crush" (Bos Stop)
- Ranc Machells "Crep" 7" (Sub Pop)
- Sac Monkey "Everything's Ache" 7" (Vital Music)
- Big Dribe Car/bw Chemical People "split" 7" (Crut)
- Hole "Dicknail" 7" (Sub Pop)

SINGLE MAGNETIC PARTY CLOTHES 50

- Nirrod "Cuntroll"
- Perfume Tree "Dreaming"
- Typical of a Paster Fern "Alpha Nightclub"
- Windbreaker "Ripped Away"
- Gibbed "Rite Multination"
- Noma "Why"
- Headsping "Illstate of..."
- Yellowheads "I Haven't Told Anything"
- Fast Americans "It's Not My Horse"
- Rheotatics "Madonna Muffant"
- Stevie Gibson "Prolet + Resistance"
- Ple Driver "In a Cab, Louisville"
- Lovely Tracer "Dr. Nightmarer"
- Za Zo & the Angels "Kondusha"
- Latof Mrs. Ason "Tesser"
- Cruze Cow "Never Knowin'"
- Lat Prophel "Apocalypse"
- Rhythm Activism "Bestival"
- 29 Craz "Mourning Scissies"
- Mourning Scissies "Bartle Doll"
- Parlo Puzle "Brand New Uniform"
- Sect "Amor Patriae"
- Section "Coincidence"
- Buchnick "Hockentick"
- Utopic Mind Slaves "Raw"
- Joe Jo "End of the World"
- Battle-Attacker "Corruption"
- King Apparat "Fire"
- Zoltan Ferenc "Never City"
- Gypsy "In En Alespi"
- Vascelomede "Ment"
- Bucal Unger "Don't Know Why"
- Vox Populi "Downtown"
- Purple City "Femur Sex Organs"
- Partial Party "Soldiers of Fortitude"
- Soldiers of Fortitude "Nowhere to Go"
- CC Protection "Cold War"
- Grave Granch "Touretism"
- Dick Jane and Sally "Steeltown Puppet"
- Jim Anrow and the Anachronies "Feel the Fish"
- Sponge "Unlited"
- Factor X "Unlited"
- Falling Spikes "Unlited"
- Scarlatt "Unlited"
- Edon 1 Don "Unlited"
- Seventh Sister "When Grow Up"
- Read Room "How Many Worlds"
- Random Order "Oppression"

Scotly



"Hey you two homos!" he said. "Get out of that tree!"

The two boys in question were most dreadfully embarrassed.

They stared down at the old bald head far below.

(He knew what they were up to.)

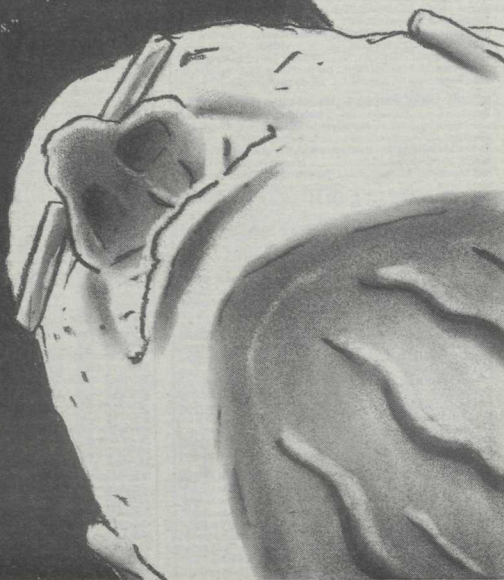
They looked into each other's eyes and

a smile came over Reginald's pursed lips.

"From this angle his head looks like a giant penis."

The boys chuckled and

went on with their game.



The Big Old TREE

by david
Carswell

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SHADOWY PLANET

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SHOW STOPPERS

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THE THROBS

Language of Thieves and Vagabonds

From the streets of New York via Sweden, led by Torontonian vocalist 'Sweetheart', their debut album was produced by Bob Ezrin (Alice Cooper, Kiss) and Dick Wagner. *Rip Magazine* calls the band 'a hybrid of the Sex Pistols, the Rolling Stones and Alice Cooper'. Featuring the single, 'Come Down Sister'.



THE FIXX

Ink

The seventh album from one of England's most dynamic and innovative multi-format bands heralds the much-awaited return of producer Rupert Hine, with whom the Fixx created their greatest musical successes, including 'Saved by Zero' and 'One Thing Leads to Another'. Features the single, 'How Much Is Enough'.



THE DAMNED

The Best of

Before punk was even a safety pin is Johnny Rotten's nose, the Damned were out on the streets making records that were shaking the very foundations of rock 'n' roll. This collection includes such classics as 'New Rose', 'Love Song' and 'Jet Boy, Jet Girl'.



THE PROCLAIMERS

King of the Road

The Brothers Reid return with a four track EP featuring two new Proclaimers songs plus covers of the country standard 'Long Black Veil' and the Roger Miller classic, 'King of the Road', featured in the film *The Crossin'*. None of these songs appear on their upcoming studio album.



YOUNG BLACK TEENAGERS

Young Black Teenagers

They are young, they are teenagers, but strangely enough, none are of African descent. The teens enthusiastically acknowledge African-American culture on their debut single, 'Proud to be Black'. Also included here is a musical fantasy about 'Married with Children's' favorite Bundy, 'Nobody Knows Kelli'.



MONIE LOVE

Down to Earth

With three hit U.K. singles and a 1991 Grammy nomination, Monie Love has exploded out of London to become one of the world's leading rap artists. Her debut album features producers Jungle Brothers and Fine Young Cannibals as well as the single, 'Monie in the Middle'.



THE POSIES

Deaf 23

In 1987 this duo recorded their first album at home in an 8 track studio, then played over 100 live shows in the next year. Expanding to a four-piece, their major label debut was recorded in Seattle during March 1990, and produced by John Leckie (XTC, Stone Roses). 'Boyant' guitar rock with snooty vocal harmonies over dense, dark music; a wash of squirming sounds'. Includes the single, 'Golden Blunders'.



CHAGALL GUEVARA

Chagall Guevara

They set up like the Rolling Stones - two guitars, bass, drums and a front man, and make rebellious, spirited and dynamic guitar-driven rock 'n' roll, merged with lyricism based in the Southern Gothic literary tradition of William Faulkner and Tennessee Williams. Features the single, 'Violent Blue'.



TRIXTER

Only Young Once

From New Jersey, this Van Halen-influenced group of teenagers formed in 1984 and had ace producer Bill Wyler record their debut album in May, 1990. They opened for Slayer last fall here at 86 Street, and have dubbed themselves 'a killer rock 'n' roll gang'.



KANE ROBERTS

Salts + Sinners

Recently on tour with Alice Cooper, Kane Roberts has co-written with Cooper, Rod Stewart, Motley Crue and Guns n' Roses. Guests on this album include Desmond Child, Dianne Warren, Arthur Poyson, Jon Bon Jovi and Richie Sambora. Featuring the single, 'Twisted'.



THE BLESSING

Prince of Deep Water

From England, their debut album evokes American, European, African and Caribbean moods but holds its roots in Rhythm and Blues and Rock 'n' Roll. Produced by Neil Dorfman, Grammy winner for One Stratos. 'Brothers in Arms' as well as working with Sting and Bruce Hornsby & the Range. Features the single, 'Highway 5'.



GANG STARR

Step in the Arena

Hard, cold and unrelenting in the strength of street knowledge, DJ Premier and the Gang are straight up from the streets, and the story ain't pretty. A cross between Eric B & Rakim and Public Enemy with a trace of KRS 1. Features the single, 'Just to Get a Rep'.

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